Auction at Profiles in History

Friday July 30, 2004 at 1:00pm PST

Auction Location:

110 N. Doheny Dr., Beverly Hills, CA 90211

Preview Weekdays - Monday, July 12, through Thursday, July 29, 2004
from 10:00 a.m. to 7:00 p.m.
(by appointment only)

LIVE • MAIL • PHONE • FAX • INTERNET

Hollywood Auction 19

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Editor
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Art & Photography Director
Lou Bustamante

Acquisitions/Consignment Relations
Brian R. Chanes

General Manager
Lorna Hart

Internet /Auction Associate
Fong Sam

Administrative Associate
Sarah Zylstra

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Telephone
1-310-859-7701

Fax
1-310-859-3842

Office address
110 N. Doheny Dr.
Beverly Hills, California 90211

Web site
www.profilesinhistory.com

E-mail address
info@profilesinhistory.com

Place your bid over the Internet! **Profiles in History** will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction.
For more information, please visit us @

www.ebayliveauctions.com

For your convenience during the auction and preview, there is a parking structure one block south of Wilshire Blvd. on Doheny Dr.
Please note street parking is one hour.

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to either fifteen percent (15%) of the Final Bid Price if paid in cash or eighteen percent (18%) of the Final Bid Price if paid by credit or debit card; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. **Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used**. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. **Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later.**

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to re-offer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the purchase price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable. **IN THE EVENT THAT SUCH BUYER IS THE SUCCESSFUL BIDDER ON MORE THAN ONE LOT AND PAYS LESS THAN THE PURCHASE PRICE FOR THE TOTAL LOTS PURCHASED, PROFILES SHALL APPLY THE PAYMENT RECEIVED TO SUCH LOT OR LOTS THAT PROFILES, IN ITS SOLE DISCRETION, DEEMS APPROPRIATE. IF PROFILES DOES NOT EXERCISE SUCH DISCRETION, THE LOTS TO WHICH THE PAYMENT SHALL BE APPLIED WILL BE IN DESCENDING ORDER FROM THE HIGHEST PURCHASE PRICE TO THE LOWEST.** Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. **PROFILES DOES NOT PROVIDE ANY WARRANTIES TO BIDDERS OR BUYERS, WHETHER EXPRESS OR IMPLIED, BEYOND THOSE EXPRESSLY PROVIDED FOR IN THESE CONDITIONS OF SALE. ALL PROPERTY AND LOTS ARE SOLD "AS IS" AND "WHERE IS". BY WAY OF ILLUSTRATION RATHER THAN LIMITATION, NEITHER PROFILES NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESSED OR IMPLIED, AS TO MERCHANTABILITY OR FITNESS FOR INTENDED USE, CONDITION OF THE PROPERTY (INCLUDING ANY CONDITION REPORT), CORRECTNESS OF DESCRIPTION, ORIGIN, MEASUREMENT, QUALITY, RARITY, IMPORTANCE, EXHIBITION, RELEVANCE, ATTRIBUTION, SOURCE, PROVENANCE, DATE, AUTHORSHIP, CONDITION, CULTURE, GENUINENESS, VALUE, OR PERIOD OF THE PROPERTY. ADDITIONALLY, NEITHER PROFILES NOR THE CONSIGNER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO WHETHER THE BUYER ACQUIRES RIGHTS IN COPYRIGHT OR OTHER INTELLECTUAL PROPERTY (INCLUDING EXHIBITION OR REPRODUCTION RIGHTS) OR WHETHER THE PROPERTY IS SUBJECT TO ANY LIMITATIONS SUCH AS 'DROIT MORALE' (MORAL RIGHTS) OR OTHER RIGHTS AFFECTING WORKS OF ART. PROFILES DOES NOT MAKE ANY REPRESENTATION OR WARRANTY AS TO TITLE.**

All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices.

Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly.

Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. **UNDER NO CIRCUMSTANCES IS ANY EMPLOYEE, AGENT OR REPRESENTATIVE OF PROFILES AUTHORIZED BY PROFILES TO MODIFY, AMEND, WAIVE OR CONTRADICT ANY OF THESE TERMS AND CONDITIONS, ANY TERM OR CONDITION SET FORTH ON THE REGISTRATION FORM, ANY WARRANTY OR LIMITATION OR EXCLUSION OF WARRANTY, ANY TERM OR CONDITION IN EITHER THE REGISTRATION FORM OR THESE TERMS AND CONDITIONS REGARDING PAYMENT REQUIREMENTS, INCLUDING BUT NOT LIMITED TO DUE DATE, MANNER OF PAYMENT, AND WHAT CONSTITUTES PAYMENT IN FULL, OR ANY OTHER TERM OR CONDITION CONTAINED IN ANY DOCUMENTS ISSUED BY PROFILES UNLESS SUCH MODIFICATION, AMENDMENT, WAIVER OR CONTRADICTION IS CONTAINED IN A WRITING SIGNED BY ALL PARTIES. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.**

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances.

The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. **No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties**. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

CONDITIONS OF SALE

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

ESTIMATE PRICES

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

RESERVES

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

OWNED OR GUARANTEED PROPERTY

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

BUYER'S PREMIUM AND SALES TAX

The actual purchase price will be the sum of the final bid price plus the buyer's premium of 15% of the hammer price when payment is in cash or 18% of the hammer price when payment is by credit or debit card. California sales tax shall automatically be added to the purchase price unless exempted.

BEFORE THE AUCTION

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

HOURS OF BUSINESS

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

CONDITION REPORTS

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report.

We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

REGISTRATION

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

THE AUCTION

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

BIDDING

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, Internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

BIDDING INCREMENTS

See registration page.

ABSENTEE BIDS

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

TELEPHONE BIDS

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

INTERNET BIDS

Profiles in History is pleased to offer live Internet bidding at the URL *www.ebayliveauctions.com*. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed invoice.

UNSOLD LOTS

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

PAYMENT

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

SHIPPING

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at 310-859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

SALES RESULTS

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

AUCTION ESTIMATE

If you are considering selling your property, you can bring items to our Beverly Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

CONSIGNMENT AGREEMENT

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are 15% of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

DELIVERY OF PROPERTY TO PROFILES IN HISTORY

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

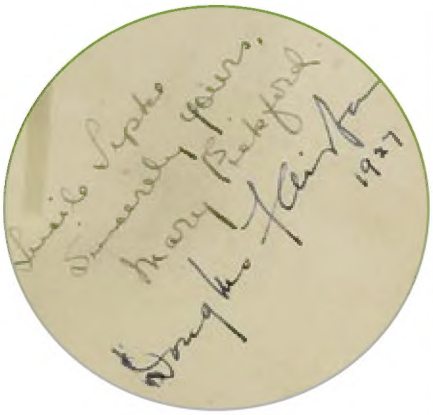
PRE-AUCTION NOTIFICATION

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

1. Collection of vintage hand-tinted glass slide theater advertisements from the Silent Film era. These glass slides were originally projected on theater screens in the 1920s as "coming attraction" advertisements – the precursor to today's trailers – and each feature the poster artwork from the subject film on hand-tinted color glass slides. The collection includes eight slides, each measuring approx. 3 in. x 4 in., protected on the edges with black tape. Represented films are: *The Man from Lost River* (Goldwyn - 1921, starring House Peters and directed by Frank Lloyd), *Exit the Vamp* (Famous Players Lasky - 1921, featuring the young William Boyd who would later become "Hopalong Cassidy"), *The Bronze Bell* (Paramount/Famous Players - 1921), *The Wild Goose* (Paramount/Famous Players - 1921), *The Crimson Challenge* (Famous Players Lasky - 1922), *Burning Sands* (Famous Players Lasky - 1922, starring Louise Dresser), *The Green Goddess* (Vitaphone/Warner Bros. - 1930, starring George Arliss who was nominated for Best Actor for his performance in this film), and *The Storm* (Universal - 1930, starring "The Mexican Spitfire" Lupe Velez and directed by William Wyler, later Academy Award-winning director of *Ben-Hur*). A wonderful snapshot of early cinematic history, perfectly suited for an attractive back-lit display. **$300 – $500**

2. Vintage presentation document signed by nearly 350 silent film actors and executives. An amazing pair of vintage documents signed by approximately 350 actors, actresses, producers and directors of the silent film era, penned on two long linen-backed scrolls, one dated April 27, 1922 and the other dated April 23, 1931. The document honors actor/director Harry Davenport (1866-1949) upon the 50th and 59th anniversaries of his career. Also includes a vintage 8 in. x 10 in. photo of famed child star Jackie Coogan adding his signature to the scroll. Each of these wonderful scrolls are over 5 feet in length (!), and are signed by such Hollywood luminaries as Fatty Arbuckle, Ethel Barrymore, Lionel Barrymore, Constance Bennett, Wallace Berry, Clarence Brown, Ted Browning, Eddie Cantor, Lon Chaney Sr., Charlie Chaplin, Jackie Coogan, Gary Cooper, Jackie Cooper, BeBe Daniels, Richard Dix, Marie Dressler, Allan Dwan, Douglas Fairbanks, Victor Fleming, Clark Gable, Cedric Gibbons, Hoot Gibson, Boris Karloff, Buster Keaton, Mervyn LeRoy, Harold Lloyd, Mabel Normand, Ramon Novarro, Mary Pickford, Constance Talmadge, Thelma Todd and Rudolph Valentino - to name but a few! Please call for a more detailed list of signers. Truly one of the most desirable autographed items of the silent film era extant. The sheer number of Hollywood notables having signed this document is astounding. Each document is housed in a custom, "scroll-able" case. **$8,000 – $10,000**



3. Douglas Fairbanks Sr. and Mary Pickford vintage signed photograph. A wonderful 11 in. x 14 in. vintage vignette photograph of Fairbanks and Pickford, smiling broadly for the camera. Inscribed on the image in ink, *"To Lucile Lipke, Sincerely yours, Mary Pickford"* and *"Douglas Fairbanks 1927"*. Minor chipping to edges, and slight foxing to the paper, not affecting the image or signatures. **$200 – $300**

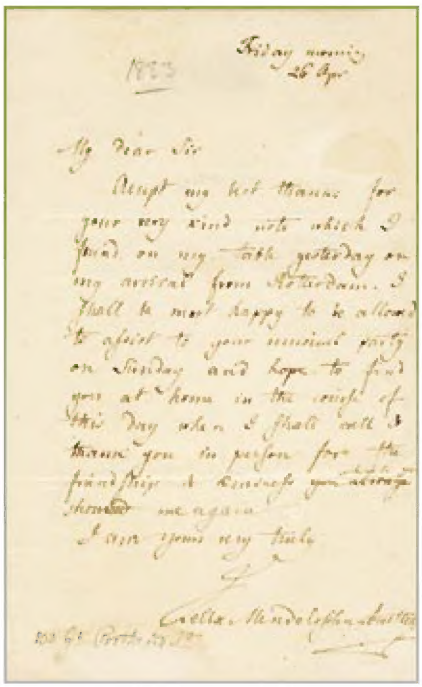
4. Bronze bust of Mary Pickford. Vintage bronze bust of Mary Pickford, mounted on a handsome display base with brass engraved plaque "Mary Pickford". 18 in. tall. An excellent likeness of America's Sweetheart, originally acquired from the Pickfair Estate auction. **$400 – $600**

5. Charlie Chaplin vintage signed photo. 5 in. x 7 in. vintage black and white portrait by Witzel with light sepia-tone, featuring the young Charlie Chaplin wearing a tuxedo. Signed with sentiment on the image in black ink, *"Sincerely, Chas Chaplin"*. Double-matted and ready for framing. Some minor silvering at the edges; overall, in very good condition with a nice signature. **$600 – $800**

6. J. C. Leyendecker original painting for *The Saturday Evening Post*. In the early 20th century, Leyendecker was the best known and most talented cover artist working at the *Post*. His first cover for the magazine was in 1899, before the cover became a miniature poster designed to attract the eye of a newsstand buyer. He returned in 1903 for a 40-year association in which he produced covers for over 320 issues. His covers for the first issue of 1906 featured a winged cherub that was the predecessor of the "New Year's Baby" – an enduring icon of optimism. Leyendecker was also Norman Rockwell's mentor, and although Rockwell's work is much better known today, it was Leyendecker who forged the style – and indeed, the genre – of captured moments in American life that have come to represent an entire generation of American prosperity.

This exceptional work of art originally appeared on the cover of the August 27, 1927 issue of *The Saturday Evening Post*. Accomplished in oil on canvas, and signed with Leyendecker's distinctive monogram logo at the lower left-hand portion of the image. Measures 20 in. x 28 in. The painting has undergone some very crude restoration to seven punctures/holes in the canvas, which have been re-touched with matching paint and reinforced with patches on the verso. Some of the original paint is flaking, and other minor flaws are evident. Professional restoration and conservation would significantly enhance the value of this rare original painting. Interested bidders please call for a detailed condition report and additional images. **$15,000 – $20,000**

7. JOAN SELZNICK (DAVID O. SELZNICK'S NIECE) ARCHIVE OF FAMILY PHOTOS. The extensive collection of vintage family mementos and ephemera is from Joan Selznick, the daughter of Marjorie Dawes (stage name Marjorie Woodruff) and Myron Selznick (David O.'s brother). Includes two scrapbooks with photographs, and a host of loose family photographs, including both portraits and snapshots from family vacations. Over 200 photographs, varying in sizes from 3 in. x 4 in. to 11 in. x 17 in. Too much to list. Interested bidders are strongly encouraged to view this lot in person. **$300 – $500**



My dear Sir

Accept my best thanks for your very kind note which I found on my table yesterday on my arrival from Rotterdam. I shall be most happy to be allowed to assist to your musical party on Sunday and hope to find you at home in the course of this day when I shall call & thank you in person for the friendship & kindness which you showed me again.

I am yours very truly

Felix Mendelssohn-Bartholdi

8. FELIX MENDELSSOHN-BARTHOLDI SIGNED HANDWRITTEN LETTER. One page letter dated April 26, 1883. *"My dear Sir, Accept my best thanks for your very kind note which I found on my table yesterday on my arrival from Rotterdam. I shall be most happy to be allowed to assist to your musical party on Sunday and hope to find you at home in the… of this day when I shall call & thank you in person for the friendship & kindness which you showed me again. I am yours very truly, Felix Mendelssohn-Bartholdi".* This prolific German composer is probably best rememberd for his overture to A Midsummer Night's Dream (1826) and his Scottish Symphony (1830). A nice one-page letter with musical content. **$1,200 – $1,500**

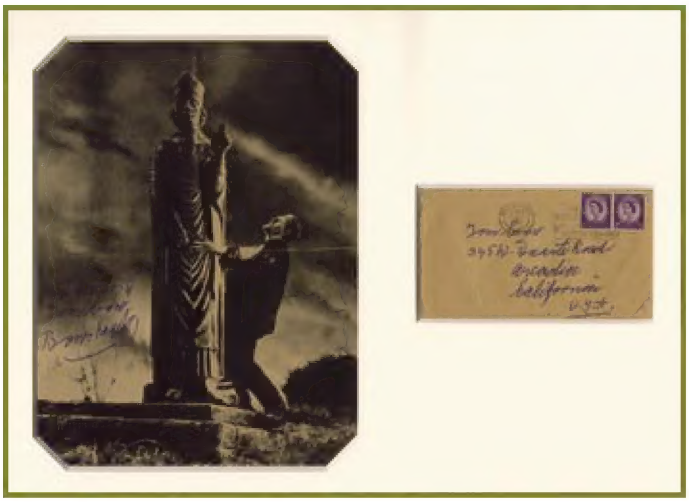
9. MAE WEST PERIOD DRESS FROM *KLONDIKE ANNIE*. (Paramount, 1936) A beautiful dark blue period wool jacket with lace collar and matching long skirt, each piece with internal Paramount label hand-written *"West"*. This conservative period dress was worn by West while impersonating the Klondike-bound missionary Sister Annie Alden. The lace collar was added for a different production, and the white cuffs (as seen on-screen) have been removed. A great dress from an excellent Mae West film, worn for nearly 1/3 of the entire picture! **$2,000 – $3,000**

10. MAE WEST PERSONAL RHINESTONE BROOCH. Beautiful round pinback brooch with aquamarine and clear rhinestone jewels, measuring approx. 2 ½ in. diameter. Originally acquired in 1990 from a Wilesco and Sons auction in Burbank, CA, and accompanied with a letter of provenance signed by its president. **$200 – $300**

11. Lon Chaney Sr. red caped costume from his seminal silent film role, *The Phantom of the Opera*. (Universal, 1925) This fabulous, hand-made costume consists of a red velvet tunic with distinctive almond-shaped motif of red puffed fabric, with integral red velvet cape and stand-up collar. Internal United Costumers label is handwritten in black ink *"Lon Chaney"*. Together with a matching pair of briefs with identical red almond-shaped puff fabric motif. This costume was made for Chaney as the Phantom in the famous "Mask of the Red Death" scene, where he appears on-stage in a frightening skull mask and flamboyant red costume. This costume does not appear in the surviving version of the film, and the scene in which Chaney would have wore it was most certainly either cut or subsequently lost. However, the labeling definitively ties this costume to Chaney, and identically-styled costumes are clearly visible in the "Mask of the Red Death" ballroom. Lon Chaney film-used wardrobe is virtually non-existent, and this unique costume, designed for one of the most thrilling scenes of his best film, presents an exciting opportunity for collectors to own an important piece of film history. **$8,000 – $10,000**

12. W. C. Fields personal leather cigar case. Brown morocco slipcase designed to hold three small cigars, owned and carried by legendary comedian and entertainer W.C. Fields. Measures 5 in. long. Originally acquired from the private collection of Roslyn Herman. **$300 – $500**

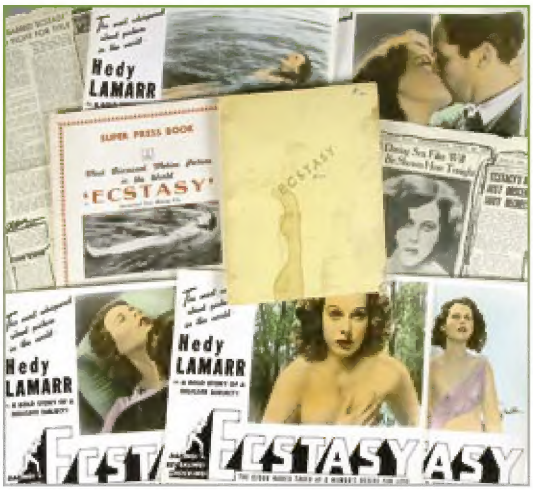
13. Lon Chaney Sr. pinstripe suit from *The Unholy Three*. (MGM, 1930) Black wool three-piece suit with white pinstripes, including single-breasted jacket, vest and matching pants, worn by Lon Chaney in his role as "Professor Echo", the ventriloquist and one-third of the "Unholy Three" triumvirate. Each piece has identical matching MGM labels handwritten *"Lon Chaney 1275-7780"*. This suit is the single most important "hero" horror costume to ever come to auction! **$15,000 – $18,000**



14. BORIS KARLOFF SIGNED PRINTED PHOTOGRAPH AS "THE MONSTER" FROM *FRANKENSTEIN* WITH AUTOGRAPH TRANSMITTAL ENVELOPE. (Universal, 1931) 8 in. x 10 in. sepia-tone printed photograph, showing Karloff in character as "The Monster" embracing the statue of a cardinal – one of the great scenes from this groundbreaking film. Inscribed on the image in blue ink, *"Best wishes to Tom Crow, Boris Karloff"*. Chipped corners, and the piece is folded in eighths for mailing. Includes the original transmittal envelope completed entirely in Karloff's hand, postmarked December 13, 1966 from Kensington. Authentic Karloff signatures in character as "The Monster" are quite rare, as forgeries are very common in the marketplace. **$1,500 – $2,000**

15. ORIGINAL *FRANKENSTEIN* 30 x 40 FILM POSTER FROM THE 1951 RE-RELEASE. (Universal, 1931 – Reel Art re-release, 1951) Oversize 30 in. x 40 in. film poster featuring a large image of Karloff as "The Monster". This exceedingly rare poster is made of two separate pieces: a silk-screened background, and an actual photograph (of Karloff in character) on photographic paper, both of which are combined to make the final finished poster. This photograph of Karloff is from an original studio negative, and is most certainly the largest studio-produced image of Karloff as The Monster ever created. The photograph is exceptionally sharp, with details of his renowned makeup quite clear.

In the last several months, a title card from this re-release sold for nearly $10,000 at auction. This wonderful oversize poster is the only such 30 x 40 from the re-release we've ever encountered, and to the best of our knowledge, the only example to come up at auction in the past 20 years. Some wear to the background silk-screen; the central image of Karloff remains in excellent condition. Originally from the collection of noted sci-fi collector Forrest Ackerman, the poster is laminated to board. **$8,000 – $10,000**



16. Archive of promotional material for *Ecstasy*. (Elektafilm, 1933) This German film is perhaps most famous for showing Hedy Lamarr in full frontal nudity – in the mid-1930s! – and the international controversy that it created, especially here in the U.S. This exceptional lot from the film includes an original script, a complete set of eight photo lobby cards, a pressbook, and a collection of reproduced newspaper articles concerning the censoring of the film in Boston, Washington D.C. and Charlotte, North Carolina. **$600 – $800**

18. Original promo card for *Dancing Pirate*. (Pioneer Pictures/RKO, 1936) 22 in. x 28 in. promo card in vibrant color, printed on heavy stock paper. General toning and some water stains at the lower right edges, with minor paper loss at the corners from original posting. **$200 – $300**

17. Loretta Young beaded "death" gown from *The Crusades*. (Paramount, 1935) Beautiful crème satin biblical gown with seed pearl trim, designed by Travis Banton. Young wore this gown in her role as "Berengaria" in this Cecil B. DeMille epic about King Richard and the Third Crusade. The beaded circle appliqué at the upper left shoulder was originally the brooch from the fur-trimmed cape (not present). Most importantly, it covers the actual rip in the gown where Young was shot with an arrow at the end of the film! An absolutely gorgeous costume piece from the climactic moment of the film, suitable for museum display. **$3,000 – $5,000**

19. Original promo card for *Craig's Wife*. (Columbia, 1936) 22 in. x 28 in. promo card in vibrant color, printed on heavy stock paper. General toning and some water stains at the lower right edges. **$200 – $300**

20. VINTAGE *SNOW WHITE AND THE SEVEN DWARFS* ANIMATION CEL. (Disney, 1937) Vintage cel of two cute squirrels interacting with two small birds, matted with airbrushed background. Measures approx. 6 in. x 6 in., matted and framed to 12 ½ in. x 13 ½ in. This film received an Honorary Academy Award in 1938, "For Snow White and the Seven Dwarfs, recognized as a significant screen innovation which has charmed millions and pioneered a great new entertainment field" (one statuette and seven miniature statuettes were presented). **$500 – $1,000**

22. NATALIE VISART COSTUME SKETCH OF A PEASANT WOMAN FOR *BUCCANEER*. (Paramount, 1938) Sketch of a peasant woman wearing a brown plaid dress and orange scarf, accomplished in gouache on a 13 in. x 20 in. leaf of artist's drawing paper. Fabric swatches attached at the upper left and lower right corners. Signed by artist Al Nichols, the illustrator who created the image. **$500 – $700**

21. ORIGINAL VINTAGE DESIGN SKETCH OF KATHARINE HEPBURN AS "BO PEEP" FOR *MOTHER GOOSE GOES HOLLYWOOD*. (Disney, 1938) Original character design sketch of "Bo Peep" – modeled after Katharine Hepburn! – accomplished in pencil with highlights in orange and green grease pencil. Stamped with "Character Model Department" at the top. Matted to 14 in. x 17 in., and ready for framing. **$1,000 – $1,500**

23. ROBIN HOOD BOOK SIGNED BY THE CAST MEMBERS OF *THE ADVENTURES OF ROBIN HOOD*. Robin Hood and his Merry Men – retold by Sara Hawks Sterling (New York, Grosset & Dunlap, 1921), 380 pages, some chipping to cloth cover. Signed on the half-title and facing pages by the principle cast members of the 1938 cast – Claude Rains (adds *"Prince John"*), Basil Rathbone (adds *"Sir Guy of Gisbourne"*), Alice O'Connor (adds *"Bess"*), and Errol Flynn (adds *"Robin Hood"*). Inscribed on the dedication page to *"To Merel from Al Alleborne"*. Alleborne was the film's production manager. **$8,000 – $10,000**

24. Original candle sconce escutcheon from *The Adventures of Robin Hood*. (Warner Bros., 1938) Hand-painted metal escutcheon, used on a tall candle sconce in the Great Hall at Nottingham. The escutcheon is painted in an alternating red/yellow pattern in the style of a royal coat of arms, with two holes drilled in the center for attachment to the sconce. A vintage note is taped to the back, which reads *"Souvenir of Set of W.B.'s 1938 'Robin Hood' w/ Errol Flynn"*. Measures 13 in. tall. Relics from this most beloved of all of Errol Flynn's films – which won three Academy Awards and was nominated for Best Picture – are quite rare. The piece is slightly bent at the lower edge, but overall remains in very good condition and perfectly suited for display. Note: reference image shows a similar escutcheon from the Great Hall.
$1,200 – $1,500

26. Walter Plunkett costume sketch of Ginger Rogers for *The Story of Vernon and Irene Castle*. (RKO, 1939) Sketch of Ginger Rogers as "Irene" wearing a silver and lavender ballroom gown with fur-trimmed sleeves, shown dancing with Fred Astaire in silhouette in the background. Accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, with fabric swatch attached at the upper right. Boldly signed by Plunkett at the lower right corner.
$1,000 – $1,500

25. Director Norman Taurog's personal annotated shooting script from *The Adventures of Tom Sawyer*. (Selznick/UA, 1938) This original, final shooting script is dated July 16, 1937 and signed in pencil at the upper right corner of the first page, most probably by the director himself, *"Taurog"*. The script is annotated throughout, with notations on cut scenes and additional stage directions. A rather lengthy example on page 5 reads *"Tom would linger, but Jim prods him as a reminder – and the boys swim for shore"*. A fantastic production artifact from this early screen adaptation of Mark Twain's timeless story. Bound in a custom gilt stamped dark blue morocco binding, with dark blue silk endpapers. **$3,000 – $5,000**

27. Original studio production transparency of the *Gone With the Wind* poster artwork. (MGM, 1939) 8 in. x 10 in. color transparency of the *Gone With the Wind* poster artwork – the image of Rhett carrying Scarlett in his powerful arms, set against a background image of Atlanta burning. Secured between two glass plates for use by the publicity department. Originally part of the famous Dore Freeman Collection of *Gone With the Wind* artifacts. **$300 – $500**

28. Archive of original *Gone With the Wind* publicity still negatives and positives. (MGM, 1939) Includes six original 8 in. x 10 in. negatives (four color, two black and white) of Clark Gable and/or Vivien Leigh, as well as 24 color positives (each 4 in. x 5 in.) of the classic publicity stills from the film – portraits of Scarlett and Rhett, and various scenes from the film. (Note: there are 15 images in the 4 in. x 5 in. positives, and 9 duplicates, some multiple including the classic profile view of Scarlett and Rhett in a close embrace). Originally part of the famous Dore Freeman Collection of *Gone With the Wind* artifacts. **$300 – $500**

29. Original *Gone With the Wind* shooting script. (MGM, 1939) An original, complete 251-page Shooting Script dated February 27, 1939 for *GWTW.* Adapted for the silver screen from Margaret Mitchell's novel by Sidney Howard, who won an Academy Award for Best Writing, this script is the ultimate vintage companion piece for fans of this epic film. In very good condition throughout, with evidence of normal production wear and usage. **$4,000 – $6,000**

30. Walter Plunkett costume sketch of Clark Gable for *Gone With the Wind*. (MGM, 1939) Sketch of Clark Gable as "Rhett Butler" in a handsome white-tie tuxedo with cape and top hat, set against a soft yellow background, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Boldly signed by Plunkett at the lower right corner. A wonderful costume sketch of Gable at his most dashing, from the greatest role of his career. **$3,000 – $5,000**

31. Vintage Clark Gable signed photograph. A wonderful, 10 in. x 13 in. black and white MGM studio publicity photograph by Clarence Sinclair Bull. Inscribed on the image in black ink, *"To Janie, With my Kindest Wishes for your happiness, Clark"*. In excellent condition. **$1,000 – $1,500**

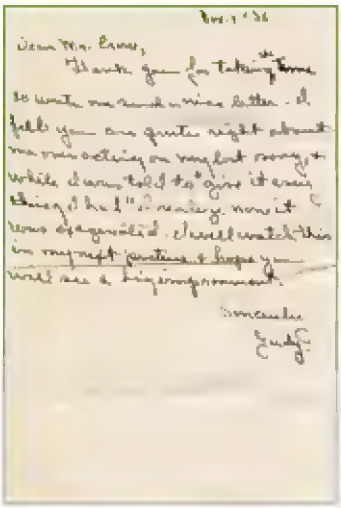
32. Vintage Carole Lombard signed photograph. This gorgeous, 11 in. x 14 in. light sepia-tone publicity photograph is by renowned Hollywood photographer George Hurrell, and features the dreamy-eyed Lombard gazing calmly into the camera. Inscribed on the image in white ink, *"To Eileen, Wishing you good luck, as always Carole Lombard"*. The best of its kind. **$1,200 – $1,500**

33. Olivia de Havilland period dress from *The Private Lives of Elizabeth and Essex*. (Warner Bros., 1939) Silver/grey satin dress with delicate white lace overlay, lavish gold bouillon embroidery, and adorned with small square mother-of-pearl appliqué on the skirt and bodice. Internal Warner Bros. label is handwritten *"13008-267 DeHavilland"*. Worn by the beautiful De Havilland in her role as "Lady Penelope", hopelessly in love with the "Earl of Essex", Errol Flynn.

This dress appears in one of the most emotionally charged scenes of the film, when the conniving Olivia de Havilland sings a song by Sir Walter Raleigh about an older woman in love with a younger man, intended to invoke the ire of her queen, Bette Davis. Playing a lute, De Havilland sings a charming tune praising the value of youth and youthful love. The queen then flies into a rage, and confronts the insolent "Lady Penelope" with a venomous barrage of 16th century scorn: *"So! You brazen wench! You defy me! You dare hold your queen up to ridicule? You forward hussy! You, who can keep neither your eyes, your nose nor your person where it belongs! Look at you! Because a gentleman once glanced at you, does it entitle you to come into my presence, dressed as an indecent hedge drab? Take it off, you shameless baggage! Get out of my sight!"*

Designed to be worn with panniers, this garment is a stunning example of 16th century royal wardrobe, created by Orry-Kelly for one of Hollywood's most visually appealing costume dramas. Observers have said that De Havilland never looked as beautiful as she did in this film, and indeed, her star continued to rise the following year when she was loaned to Selznick for yet another important role, as "Melanie" in *Gone With the Wind*.

A wonderful period dress – despite Bette Davis' slur that it's the clothing of an "indecent hedge drab"! – from one of the most thrilling scenes of the film. The original snap-in lace standup collar is not present, and the original lace cuffs have deteriorated. Some minor tears at the hems, easily repaired. Overall, in very good condition considering its age, and a fine presentation piece. **$4,000 – $6,000**



34. JUDY GARLAND VINTAGE HANDWRITTEN LETTER REGARDING HER "OVER-ACTING" IN HER FIRST FILM, *PIGSKIN PARADE*. One page letter dated November 1, 1936, to Mr. James Crow of the *Hollywood Citizen* newspaper. *"Dear Mr. Crow, Thank you for taking the time to write me such a nice letter. I feel you are quite right about me over-acting on my last song, & while I was told to 'give it everything I had' I realize now it was exagerated* [sic]. *I will watch this in my next picture & hope you will see a big improvement. Sincerely, Judy G."* Also includes the original transmittal envelope which is signed in full in the return address, *"Judy Garland, 1805 McCadden Pl."* Garland is most certainly referring to her first major film, *Pigskin Parade*, which was released just one week prior to the date of this letter (October 23, 1936). In this entertaining film, which featured a star-studded cast including Betty Grable, Alan Ladd and future *Wizard of Oz* Tin Man Jack Haley, Garland sings three songs: "It's Love I'm After", "The Balboa" and "Texas Tornado". A fantastic letter from the young actress, in which she responds well to the harsh words of a critic! **$800 – $1,000**

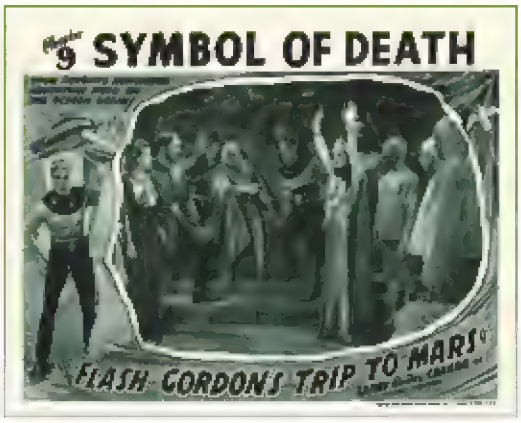
36. VINTAGE SIGNATURES AND SELF-CARICATURES OF ALL THREE STOOGES. These three autographs were given in-person by The Three Stooges to a fan during the 1930s. Penned on a single 5 ¼ in. x 4 in. album leaf, each actor has signed his name in pencil and drawn a self-caricature: *"Larry (Stooge) Fine"*, *"Curly Howard"*, and *"Moe (Stooge) Howard"*. An exceedingly rare collection of autographs, highlighted by the notoriously scarce Curly Howard whose signature is the most coveted of all the Stooges. Two original binder holes at the left edge. **$1,500 – $1,800**

35. JUDY GARLAND TEST BLOUSE FROM *THE WIZARD OF OZ*. (MGM, 1939) Sheer white lace blouse with gathered puff sleeves and wrap-around collar, made for Judy Garland to wear underneath her signature gingham dress as "Dorothy". A bias label at the lower portion of the front seam is handwritten in black ink, *"J. Garland #6"*. This blouse was one of several different test styles made for Garland before the final design was chosen, and is most probably from the Richard Thorpe production. (Thorpe was later replaced by Victor Fleming, who brought in Adrian to re-design the costumes for the film). Originally acquired at the historic 1970 MGM auction. The reference images pictured here show Garland wearing similar garments. **$4,000 – $6,000**

37. Vintage *Flash Gordon* pop-up book. Flash Gordon – The Tournament of Death by Alex Raymond (Chicago: Pleasure Books, Inc., 1935) illustrated with pop-up figures in full color. Some wear to cover; overall, in good condition. **$200 – $300**

38. *Mars Attacks the World* one-sheet poster. (Universal, 1938) Condition: A, with very minor chipping to edges and usual wear at the folds. Tipped to board. **$600 – $800**

39. *Mars Attacks the World* title card signed by Buster Crabbe and Jean Rogers. (Universal, 1938) Signed in the center in black ink *"To Scot – All the Best for Always – From 'Mongo' 'Flash Gordon' Buster Crabbe"*, and *"To Scot, My best wishes, Jean Rogers"*. Condition: A, with some chipping to edges. **$500 – $700**

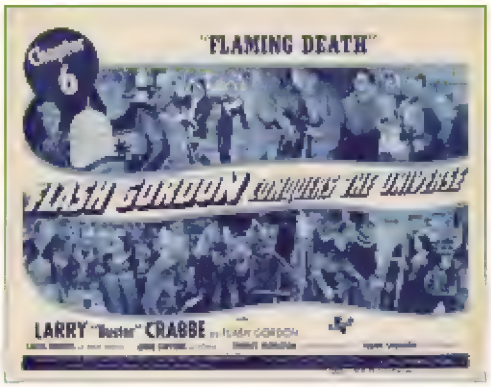


40. *Flash Gordon's Trip to Mars* lobby card – Chapter 9. (Universal, 1938) From the serial starring Buster Crabbe as Flash Gordon, this lobby card is from Chapter 9, "Symbol of Death". Condition: A. **$600 – $800**

41. *Flash Gordon's Trip to Mars* lobby card – Chapter 11. (Universal, 1938) From the serial starring Buster Crabbe as Flash Gordon, this lobby card is from Chapter 11, "Human Bait". Condition: A. **$600 – $800**

42. *Flash Gordon's Trip to Mars* lobby card – Chapter 14. (Universal, 1938) From the serial starring Buster Crabbe as Flash Gordon, this lobby card is from Chapter 14, "A Beast At Bay". Small chips at the corners, with some toning; overall, Condition: A. **$500 – $700**

43. *Rocket Ship* lobby card. (Universal, 1938) This is the re-cut version of *Flash Gordon's Trip to Mars*. Cellophane tape reinforcement to right edge. Condition: A. **$200 – $300**



45. *Flash Gordon Conquers the Universe* lobby card – Chapter 6. (Universal, 1940) From the serial starring Buster Crabbe as Flash Gordon, this lobby card is from Chapter 6, "Flaming Death". Minor stain at the lower right corner. Condition: A. **$500 – $700**

44. Rare *Flash Gordon Conquers the Universe* one-sheet poster. (Universal, 1940) One-sheet film poster in vibrant color, announcing the 12 chapters of the serial starring Buster Crabbe. Measures 27 in. x 41 in. Minor wear at the center folds, with some weakness and very small holes at same. Condition: A. **$7,000 – $9,000**

46. *Flash Gordon* litho signed by Buster Crabbe. 25 in. x 31 in. image of Crabbe in his most famous role, as Flash Gordon of the 1940s serials and full-length feature films. Signed on the image in black ink, *"Buster Crabbe"*. Tipped to board. **$200 – $300**

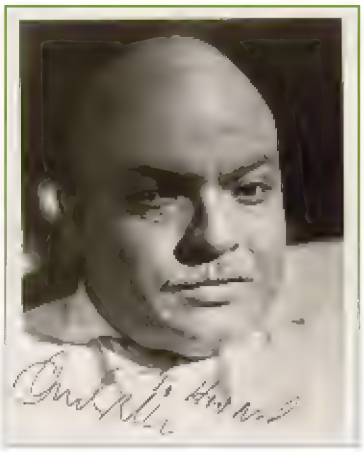
47. BeBe Daniels production bible from *Hi Gang!* with military helmet signed by various guest stars, 1940-41. (BBC Radio, 1940-41) BeBe Daniels' personal leather-bound production bible/script from 1940-41 with numerous typed short skits. The volume is organized in alphabetical order by guest star, which includes guest stars such as Leslie Howard, Noel Coward, and other British celebrities. Over 100 pages. Together with a vintage yellow military helmet printed *"Hi Gang 52"*, signed by BeBe Daniels just above, along with a host of guest stars. **$800 – $1,200**

48. James Cagney military uniform from *The Fighting 69th*. (Warner Bros., 1940) Olive green wool army coat with internal Western Costume ink stamp, and matching pants handwritten *"J. Cagney"* in the waistband. Worn by Cagney in his role as the irascible Irish soldier Jerry Plunkett. **$2,000 – $3,000**

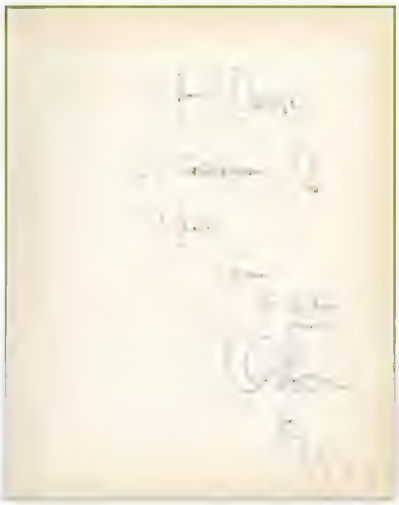
50. Merle Oberon white fur evening coat from *Lydia*. (UA, 1941) This beautiful full-length white fur evening coat is finely detailed at the hood, yoke and waistband with silver bouillon embroidery in a foliate motif, and fully lined in white silk satin. Interior bias label is handwritten *"Designed by Walter Plunkett – Western Costume"*. Worn by Oberon in the title role. **$1,200 – $1,500**

49. Pair of Italian photobustas for *Dr. Cyclops*. (Paramount, 1940) Two original photobustas in rich color, each with a different scene from the film, in the style of traditional American lobby cards. These "photobustas" (or photobusters) are for the Italian release of *Dr. Cyclops*, most likely dated from the late 1940s due to the impact of the war in Europe. A special effects extravaganza, *Dr. Cyclops* was produced and directed by the same team (Merian C. Cooper and Ernest B. Shoedsack) who created *King Kong* in the early 1930s; *Dr. Cyclops* was their first color film. Condition: A. Linen-backed. Originally from the collection of noted sci-fi collector Forrest Ackerman. **$200 – $300**

51. Orson Welles vintage letter regarding *Citizen Kane*. One page letter dated May 15, 1941, on Mercury Theater letterhead, written to James Crow of *Look Magazine*. Welles writes (in full): *"Dear Jim: You were the first to get into type with a review of 'Citizen Kane' and I shall ever remember you for that since it was the first indication I had that I had possibly made good. I sustained myself for your enthusiasm and support during the early days of the release battle. But I always had the satisfaction in knowing that if I did go down in defeat, I at least had one good notice, – a wonderful one. All my best regards to you, Sincerely, Orson"*. A wonderful letter, in which Welles expresses his gratitude at receiving the first positive review of his masterpiece, *Citizen Kane*. Includes the original transmittal envelope. **$1,000 – $1,500**



52. ORSON WELLES SIGNED PHOTOGRAPH AS "CITIZEN KANE". Vintage 8 in. x 10 in. black and white photograph of the actor in the most important role of his career, as publishing tycoon Charles Foster Kane. Inscribed on the image in black ink, *"To Howard, Orson Welles"*. Housed in a custom black and silver frame. **$600 – $800**



53. ORSON WELLES SIGNED BOOK INSCRIBED TO DARRYL F. ZANUCK. Le Musee Imaginaire de la Sculpture Mondiale by Aldre Malraux (Librairie Gallinard, 1952), 775 pages, hardcover, heavily illustrated with black and white photographs of classical sculpture housed in museums around Europe (primarily the Louvre). Inscribed on the front endleaf in blue ink, *"for Darryl a collection of 'flats' from his grateful friend Orson, Paris, 1953"*. Some bowing to cover; overall in very good condition with a wonderful inscription. Comes with a letter of authenticity signed by Darrylin Zanuck (Darryl's son), stating that the book was a part of his father's personal library. **$600 – $800**

54. NATALIE VISART COSTUME SKETCH OF RAYMOND MASSEY FOR *REAP THE WILD WIND*. (Paramount, 1942) Sketch of Raymond Massey as "King Cutler" wearing a green tailcoat and grey plaid pants. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist's illustration board. Noted in grease pencil at the upper right corner, *"King Cutler, Court Room & Claiborne"*. **$600 – $800**

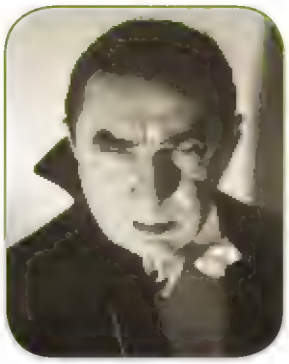
55. JUDY GARLAND LACE DRESS FROM *FOR ME AND MY GAL*. (MGM, 1942) Elaborate lace cutwork dress over a nude silk bodice and skirt, with internal bias label handwritten *"Judy Garland 4710"* in black ink. Left and right shoulders are torn, and minor tears at the left elbow and at the front right center of the skirt. Worn by Garland as "Jo Hayden" opposite Gene Kelly. **$2,000 – $3,000**

56. *Flying Tigers* half-sheet poster. (Republic, 1942) Half-sheet film poster on heavy stock, measuring 28 in. x 22 in. Condition: A, with usual pin holes, some creasing and minor tears along the borders. **$300 – $500**

57. *Flying Tigers* lobby card. (Republic, 1942) Minor toning, and usual staple holes at the corners. Condition: A. **$100 – $200**

59. Elizabeth Taylor school girl apron from *Jane Eyre*. (TCF, 1944) Small white cotton linen apron with internal bias label handwritten *"394 Elizabeth Taylor"*. Some soiling on the front, but overall in very good condition. Worn by the young Taylor in her role as "Helen", one of her first screen roles, during the scene in which Taylor brings a small piece of bread to her schoolmate, who is forced to stand alone on a chair as punishment. *Jane Eyre* was released just months before Taylor burst into stardom with *National Velvet*. **$1,500 – $2,000**

58. Ginger Rogers jacket and skirt from *Lady in the Dark*. (Paramount, 1944) Brown silk linen single-button jacket with matching long skirt, each with internal Paramount labels written *"Ginger Rogers"*. Skirt also has a Paramount cleaning tag. Worn by Rogers as "Liza Elliot", *Allure* magazine's editor-in-chief, opposite Ray Milland in this comedy based on the Broadway play. **$1,200 – $1,500**



60. Bela Lugosi lifecast from *Return of the Vampire*. (Columbia, 1944) Plaster lifecast of Lugosi as "Armand Tesla" – the Vampire – believed to have been cast from the original mold which was taken contemporaneously with this film. The cast is painted with gold paint, and marked on the verso in black ink *"B. Lugosi 1944 Return of the Vampire"*. Slight paint chip to nose and forehead; otherwise in very good condition. **$200 – $300**

61. *The House of Frankenstein* lobby card. (Universal, 1944) In near mint condition. Stamped "Pacific Poster Co. Portland, Ore." on the verso. 11 in. x 14 in., laminated. Originally from the collection of noted Sci-Fi collector Forrest Ackerman. **$200 – $300**

64. Humphrey Bogart suit from *The Big Sleep*. (Warner Bros., 1946) Custom made black and white fleck wool suit jacket with matching pants, each piece with an internal Warner Bros. label handwritten *"H. Bogart 10-10-44 Prod. 636"*. Worn in his memorable role as "Philip Marlowe" opposite Lauren Bacall, whom he married the year following the completion of principle photography. The date on the label is significant, as much of the wardrobe for this film was re-used when a number of the scenes were deleted and/or re-shot in order to enhance Lauren Bacall's role. Original Humphrey Bogart film wardrobe is very rare, and this signature "Bogart" suit is very desirable! **$6,000 – $8,000**

62. Rare Lon Chaney Jr. one-sheet poster from *The Mummy's Curse*. (Universal, 1944 – Reliant Re-Release) Featuring Lon Chaney Jr. as "Kharis", the living mummy who had been buried in quicksand in a Louisiana Bayou. Minor paper loss at the folds, some reinforced with tape, and small slits at the upper vertical folds. Condition: B. The colors are quite vivid. **$600 – $800**

63. Travis Banton costume sketch of Merle Oberon for *This Love of Ours*. (Universal, 1945) Sketch of Oberon as "Karin Toucan" wearing a long pink gown with flower motif, accomplished in gouache and ink on a 14 ½ in. x 23 in. leaf of artist's illustration paper. Handwritten notations at the head read *"Costume #14 for Miss Oberon – Worn in scenes played in Toucan Home"*. **$600 – $800**

65. Costume sketch of Tyrone Power for *The Razor's Edge*. (TCF, 1946) Marc Miller costume sketch of Tyrone Power as "Larry Darrell" wearing a casual sport coat, grey pants and white shirt, accomplished in gouache on an 11 in. x 14 in. leaf of artist's illustration paper, matted to 15 in. x 20 in. **$300 – $500**

67. Rene Hubert costume sketch of Ilona Massey for *New Wine*. (UA, 1941) Sketch of Massey as "Anna" in a lovely yellow dress with flower motif, for this film about composer Franz Schubert. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Anna – Rene Hubert"*. **$300 – $500**

66. Rene Hubert costume sketch, believed to be Stan Laurel for *Should Tall Men Marry?* (Hal Roach, 1928) Rene Hubert sketch, believed to be Stan Laurel as "Texas Tommy" in cowboy attire with female counterpart (perhaps Martha Sleeper in character as "Martha Skittle"). Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Texas Tommy – Rene Hubert"*. **$400 – $600**

68. Rene Hubert costume sketch of Vivien Leigh for *That Hamilton Woman*. (UA, 1941) Sketch of Vivien Leigh as "Lady Emma Hamilton" – wearing a white period dress with pink bows. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed on the matting *"E.H. – [?] dinner with Sir Hamilton – Rene Hubert"* with seamstress instructions in French at the lower left, *"robe a' organza"* etc. Initialed by director Alexander Korda at the lower edge. **$600 – $800**

69. Rene Hubert costume sketch, believed to be of Vivien Leigh for *That Hamilton Woman*. (UA, 1941) Sketch of a woman wearing a pink and pastel formal gown with large cape, believed to be of Vivien Leigh as "Lady Emma Hamilton". Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed on the matting by Hubert, with additional notations in French just beneath. Initialed by director Alexander Korda at the lower edge. **$500 – $700**

70. Rene Hubert costume sketch, believed to be Gloria Swanson for *Father Takes a Wife* (gym clothes). (RKO, 1941) Rene Hubert costume sketch of a woman – believed to be Gloria Swanson as "Leslie Osborne" for *Father Takes a Wife* – wearing a blue and lavender jumper and holding two dumbbells. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Signed by Hubert on the matting with notation *"Gymnasium on Boat – Rene Hubert"*. **$200 – $300**

71. Rene Hubert costume sketch of Gloria Swanson for *Father Takes a Wife* (houndstooth suit). (RKO, 1941) Sketch of Swanson as "Leslie Osborne" wearing a black and white houndstooth suit jacket and skirt, with white gloves and black veil. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Gloria Swanson in Father Takes a Wife – Rene Hubert"*. **$600 – $800**

72. Rene Hubert costume sketch of Gloria Swanson for *Father Takes a Wife* (white blouse). (RKO, 1941) Sketch of Swanson as "Leslie Osborne" wearing a white patterned blouse with beret and grey pantskirt. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Signed by Hubert on the matting with notation *"Gloria Swanson on Boat deck – Father Takes a Wife"*. **$600 – $800**

73. Rene Hubert costume sketch of Marlene Dietrich for *Flame of New Orleans*. (Universal, 1941) Sketch of Dietrich as "Countess Claire Ledoux" wearing a white housedress with long grey train. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed by Hubert on the matting, and initialed by director Rene Clair at the lower left. **$600 – $800**

75. Rene Hubert costume sketch of Theresa Harris for *Flame of New Orleans*. (Universal, 1941) This costume sketch features Theresa Harris as "Clementine", Marlene Dietrich's maid, in period blue dress. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Initialed with notation on the border, *"Clementine – RH"*. **$300 – $500**

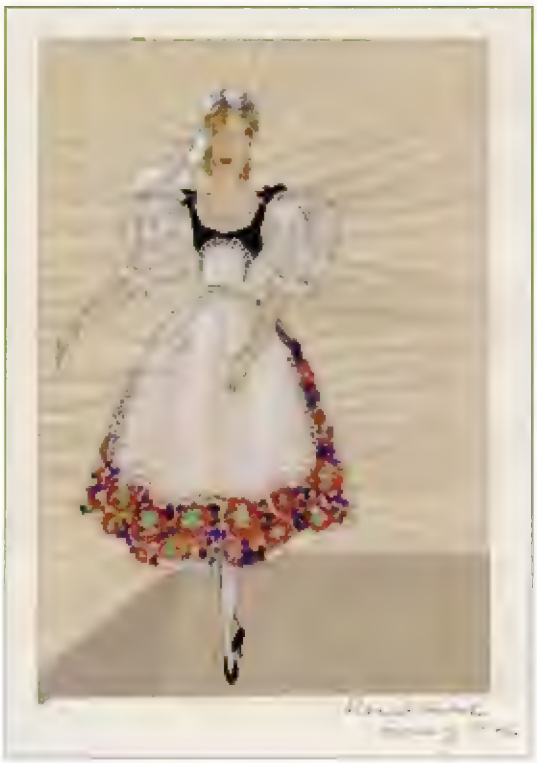
74. Rene Hubert costume sketch of Marlene Dietrich for *Flame of New Orleans* entitled "Claire No. 2". (Universal, 1941) Sketch of Dietrich as "Claire" wearing an orange and brown period dress with black veil. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Inscribed and initialed on the matting *"Claire No. 2 at Sailor's inn. R.H."* **$600 – $800**

76. Rene Hubert costume sketch of a woman in a white and pink period gown. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Inscribed and signed twice on the matting *"Rene Hubert - To Judy with all my thanks and wishes, Rene H"*. Tape repair on verso of matting, with general toning on the recto. **$200 – $300**

77. RENE HUBERT COSTUME SKETCH OF A WOMAN IN A BLUE AND WHITE PERIOD GOWN. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Rene Hubert - Spring 1942"*. **$200 – $300**

79. RENE HUBERT COSTUME SKETCH OF A WOMAN WEARING A BROWN FUR COAT AND BEIGE DRESS. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Signed on the matting *"Rene Hubert"*. **$200 – $300**

78. RENE HUBERT COSTUME SKETCH OF A CHORUS GIRL. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling and staining), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting, *"Chorus – Frou-Frou – 1888, Rene Hubert"*. Minor foxing. **$200 – $300**



80. RENE HUBERT COSTUME SKETCH OF A WOMAN IN A EUROPEAN FOLK DRESS. Sketch of a woman wearing a traditional Hungarian folk dress with flower pattern and apron. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Rene Hubert - Spring 1942"*. **$200 – $300**

81. Rene Hubert costume sketch of a woman dressed for the theater ("Rosie O'Grady"). This costume sketch features a woman wearing a beautiful blue strapless formal gown with ruffled skirt and headdress, accompanied with pink opera gloves. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Signed on the matting by Hubert, with notation *"Theater"* at the left. Another hand has written *"Rosie O'Grady"* just beneath. It is quite possible that this sketch is of Betty Grable as "Madeleine Marlowe, a.k.a. Rosie O'Grady" for the film *Sweet Rosie O'Grady* (TCF, 1943), although no costume designer is credited. **$400 – $600**

82. Rene Hubert costume sketch entitled *The Morning Star*. Sketch of a stylized woman wearing a white strapless dress with flowering star motif. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Signed on the border, *"The Morning Star – Rene Hubert, 3-43"*. **$200 – $300**

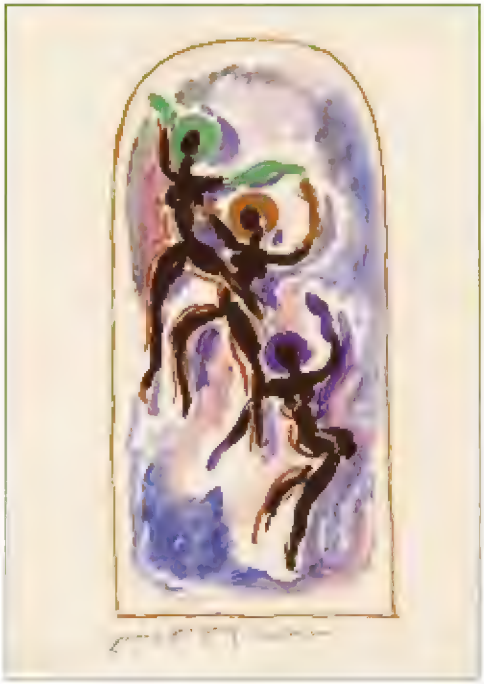
83. Rene Hubert costume sketch of Linda Darnell for *Buffalo Bill*. (TCF, 1944) Sketch of Darnell as "Dawn Starlight" wearing Native American Indian attire. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Dawn Starlight – Rene Hubert"*. **$500 – $700**

84. Rene Hubert costume sketch of Maureen O'Hara (in Western dress) for *Buffalo Bill*. (TCF, 1944) Sketch of O'Hara as "Louisa Cody" wearing a Western skirt with fringe, and holding a purple shawl in her left hand. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Louisa – Rene Hubert"* with notation *"Buffalo Hunt"* at the center. Also initialed by producer Harry Sherman at the center in ink. **$500 – $700**

85. RENE HUBERT COSTUME SKETCH OF MAUREEN O'HARA (IN FORMAL ATTIRE) FOR *BUFFALO BILL*. (TCF, 1944) Sketch of O'Hara as "Louisa Cody" wearing a period formal dress and coat in lavender, and holding an ornate handbag in her left hand. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum, matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Louisa – Rene Hubert"* with notation *"Traveling"* at the center. Also initialed by producer Harry Sherman at the center in ink. Fabric swatch attached at upper right corner. **$500 – $700**

86. RENE HUBERT COSTUME SKETCH OF A WOMAN WITH PARASOL. This beautiful costume sketch features a woman wearing a light blue and lavender striped period dress with parasol and picture hat. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Inscribed and signed on the matting *"Rene Hubert"*. **$200 – $300**

87. RENE HUBERT DESIGN SKETCH – STYLIZED HUMAN FIGURES IN A WINDOW (1). This sketch features three dancing human figures in a stained-glass window setting, accomplished in gouache and ink on a 10 ½ in. x 15 in. sheet of board. Signed by Hubert at the lower right. Perfect for framing. **$200 – $300**



88. RENE HUBERT DESIGN SKETCH – STYLIZED HUMAN FIGURES IN A WINDOW (2). This sketch features three dancing human figures in a stained-glass window setting, accomplished in gouache and ink on a 10 ½ in. x 15 in. sheet of board. Notation in Hubert's hand at the lower edge reads *"Jump for joy – Curtains"*. Perfect for framing. **$200 – $300**

89. Rene Hubert costume sketch of a peasant woman. This costume sketch features a woman wearing a white blouse with brown and purple skirt. Accomplished in gouache and ink on an 8 in. x 13 in. leaf of vellum (some wrinkling), matted to 12 ½ in. x 19 in. Notations on the image in Hubert's hand read *"Blouse could also be in flowered printed cotton – in dark shade. Wool skirt (old). Wool shawl (old)."* Signed by Hubert at the lower right. **$200 – $300**

91. Dorothy Lamour coat from *Road to Rio*. (Paramount, 1947) Light tan full-length coat with brass buttons, and internal Eddie Schneider and Paramount label on which is handwritten *"Dorothy Lamour"*. Also has internal Paramount ink stamp on the inside collar. Worn by Lamour as "Lucia" opposite Bob Hope and Bing Crosby.
$300 – $500

90. Dorothy Lamour two-piece sarong from *Beyond the Blue Horizon*. (Paramount, 1942) Two piece brown Polynesian sarong with internal Paramount label handwritten *"LaMoore"* [sic] and Paramount ink stamp. Worn by Lamour in her role as "Tama", this was one of only six films in which she appeared in her signature wardrobe piece, although it came to define her career. An original, screen-worn sarong – from the actress who was known simply as "The Sarong Girl" – is certainly one of the finest pieces of Hollywood history a collector could add to his/her collection. **$800 – $1,200**

92. Dorothy Lamour jacket and skirt from *My Favorite Brunette*. (Paramount, 1947) Peach wool jacket and matching skirt, each with internal Paramount labels handwritten *"Dorothy Lamour"*. Jacket also has an Athena - Beverly Hills label sewn in the collar. Worn by Lamour in her role as "Carlotta" opposite Bob Hope, Lon Chaney Jr. and Peter Lorre. **$600 – $800**

93. MARLENE DIETRICH GYPSY SKIRT FROM *GOLDEN EARRINGS*. (Paramount, 1947) Full-length light brown crepe skirt gathered at the right side, with vertical maroon pinstripes bordered with silver bouillon. Internal Paramount label is handwritten *"Marlene Dietrich"*. Worn by the sultry German actress in her role as the gypsy insurgent "Lydia", opposite Ray Milland in this film about love and espionage in World War II. Visible prominently in the scene where Dietrich and Milland share one last night together before he swims to freedom. Some staining to right side; overall in very good condition. **$600 – $800**

94. COSTUME SKETCH OF ANNE JEFFREYS FOR *TRAIL STREET*. (RKO, 1947) Sketch of Jeffreys as "Ruby Stone" wearing a green striped dance costume, by Adele Balkan. Accomplished in gouache on a 13 in. x 18 in. leaf of artist's drawing paper. Minor tears to the edges, not affecting the image. **$200 – $300**

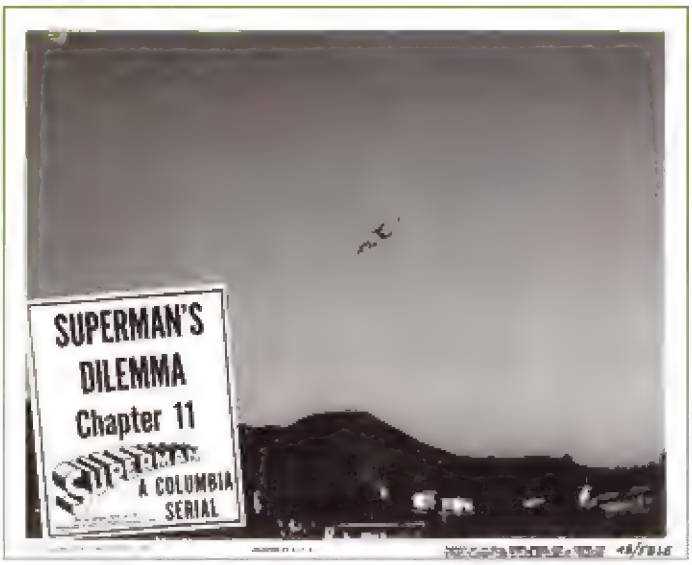
95. ARCHIVE OF CELEBRITY LETTERS WRITTEN TO CRITIC JAMES F. CROW. Two typed letters from Daryl F. Zanuck, one typed letter from Mervyn LeRoy, a charming Louise Dressler handwritten letter, and a Tom Mix signed envelope with a pass to the Tom Mix Circus. All are written to critic James F. Crow of the Hollywood *Citizen News*.
$300 – $500

96. KATHARINE HEPBURN PERIOD BLACK DRESS FROM *SONG OF LOVE*. (MGM, 1947) Long black period dress with silhouetted flower motif, gathered at the waist, with an internal waist cinch with hook and eye closure. Internal bias label is handwritten *"Katharine Hepburn"*. This incredible period gown was worn by Katharine Hepburn as Clara Schumann, and is in absolutely immaculate condition.
$5,000 – $6,000

97. Lucille Ball grey suit jacket from *Sorrowful Jones*. (Paramount, 1949) Grey wool Eddie Schmidr suit jacket with unique double collar and six button front closure, with internal Paramount label handwritten *"L. Ball"*. Worn by Lucille Ball in her role as "Gladys" opposite Bob Hope in this charming comedy. **$1,500 – $2,000**

99. Veronica Lake dress from *Saigon*. (Paramount, 1948) Crème silk dress with subdued Asian pattern, and hook-and-eye closure on the left side of the bodice. Internal Paramount label handwritten *"Veronica Lake"*. Worn in her role as "Susan" opposite Alan Ladd.
$1,200 – $1,500

98. Veronica Lake jacket from *The Glass Key*. (Paramount, 1942) Black woven silk jacket with scalloped lapel, and internal Paramount label handwritten *"V. Lake"*. Worn in the final scene by Lake in her role as "Janet". **$800 – $1,000**



100. Original animation cel from the *Superman* serial starring Kirk Alyn. (Columbia, 1948) 10 in. x 13 in. b/w photograph with animation overlay featuring the "Man of Steel" in flight, gliding effortlessly across the sky. From the 1948 serial starring Kirk Alyn as Superman, this cel was used to show flight as "animated", interspersed with the live action shots. A great special effects piece from vintage Hollywood. Background embellished reproduction – cel is original.
$400 – $600

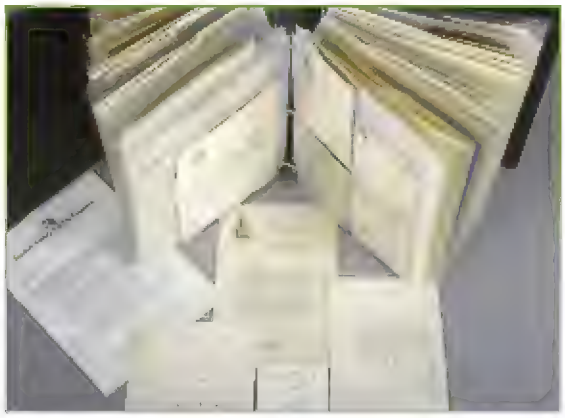
101. No Lot.

102. Hitler bust set piece from *The Great Dictator*. (UA, 1940) Slightly oversize plaster bust of the satirical target of this film, 16 in. tall and mounted on a black base. Generalized chipping to the ears, skull and face. **$200 – $300**

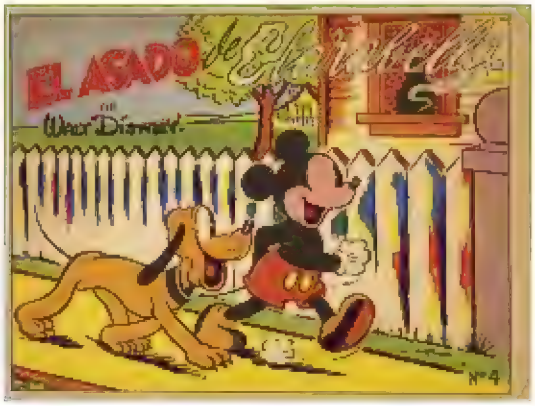
103. Errol Flynn vest from *The Adventures of Don Juan*, worn in the love scene. (Warner Bros., 1948) Crème rayon vest with center insert of royal purple with gold bouillon embroidered *fleur-de-lis* motif. Worn by Flynn underneath his blue period tunic during the garden love scene with "Donna Elena" (played by Ann Rutherford), and in the following sword fight with her fiancée, "Count D'Orsini" (David Bruce). This film received the Academy Award for Best Costume Design, Color, presented to Travilla, Marjorie Best and Leah Rhodes. **$3,000 – $5,000**

104. Miniature tank from an unknown film. Intricately detailed miniature tank, constructed of wood with rotating turret and other moveable parts. From an unknown film. 28 in. long x 13 in. tall. **$300 – $500**

105. Armored car miniature from an unknown film. 1940s-style armored car miniature constructed of metal with rolling wheels, from an unknown film. Measures 17 in. long. **$200 – $300**



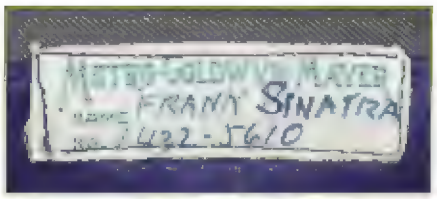
106. Archive of letters written to Clifton Webb and his wife from numerous Hollywood celebrities. Huge archive of cards and letters, over 300 individual pieces. Signers include Laurence Olivier, Daryl F. Zanuck, Katherine Hepburn, Lauren Bacall & Humphrey Bogart (in Bacall's hand), Claudette Colbert, Barbara Stanwyck, Richard Barthelmess, Ronald Reagan, and a number of letters from Edward VIII – too much to list. Interested bidders are strongly encouraged to view this lot in person. **$1,000 – $1,500**

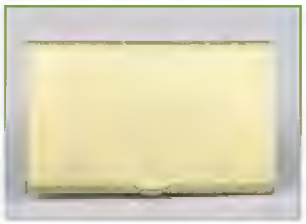


107. Mickey Mouse vintage Mexican comic book. Small vintage comic book entitled "El Asado del Clarabella", featuring Mickey Mouse and Pluto, published in 1941. 9 in. x 6 1/2 in. General toning; overall in very good condition. **$200 – $300**

108. Vintage autograph album with the signatures of Vivien Leigh, Laurence Olivier and Judy Garland, etc. 4 in. x 6 in. leather bound autograph album, featuring the signatures of over 50 actors and actresses. Highlights include Vivien Leigh and Laurence Olivier (on one leaf), Judy Garland, Rosemary Clooney (signed photo) and Anne Heywood. **$400 – $600**

109. Frank Sinatra jacket from *Take Me Out to the Ball Game*. (MGM, 1949) Electric blue double-breasted jacket with light blue satin lapels, and internal MGM label handwritten "Frank Sinatra 1432-5610". Worn by Sinatra in the final scene of the film when he, Gene Kelly, Esther Williams and Betty Garrett perform the song-and-dance number, "Strictly U.S.A." Some UV fading to the shoulders and back. **$6,000 – $8,000**





110. CARY GRANT PERSONAL CARD CASE WITH VINTAGE CALLING CARDS. This elegant brass card case is hinged at the top, and engraved on the cover in bold letters "CARY GRANT". Enclosed are five original calling cards in two styles: four cards reading simply "Cary Grant, Beverly Hills, California, U.S.A.", and one Fabergé corporate business card with Cary Grant's signature prominently printed at the center right (slightly creased at the top edge). Originally acquired from a silent auction benefit for American Cinema Awards. **$300 – $500**

112. MICKEY COHEN PERSONAL MONOGRAMMED GOLD RING. This 14k gold pinkie ring bears the initials "MC", circling a central Star of David in relief. Comes with a letter of authenticity from Cohen's right-hand man, Jim Smith, who received it upon Cohen's death. **$300 – $500**

111. WILLIAM BOYD SIGNATURE WESTERN HAT WORN AS HOPALONG CASSIDY. Known to millions as Hopalong Cassidy, the role he played in many Saturday-matinee movies, William Boyd took this role to television and became a hero to a new generation of youngsters. Getting his start in silent film, Boyd was featured in a number of comedies and swashbuckling adventure films, including some for Cecil B. DeMille. Boyd's well-modulated voice helped him to make the transition to talkies. In 1935, he signed a six-picture deal to star as "Hopalong Cassidy", a role he would play for the rest of his life. Hoppy, of course, didn't smoke, drink or swear on screen and hardly ever kissed the heroine. Boyd also insisted on minimizing the violence in Cassidy films and television shows. Hopalong Cassidy, dressed in black and riding his white horse, Topper, was an enormously popular hero to millions of youngsters for many years.

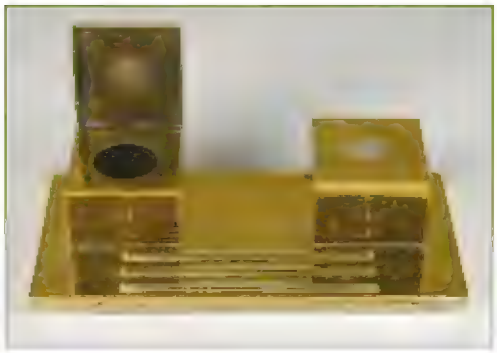
A fantastic piece of western memorabilia, this black felt hat has a distinctive forward-canted crown, and is handwritten on the inside in white ink *"B & B"*. This hat was originally acquired from the William Boyd estate, and comes with a letter of authenticity stating as such. An exceptional piece of Hollywood history, this hat is instantly recognizable as the signature western hat of one of the most famous cowboys to ever gallop across the Hollywood frontier! **$6,000 – $8,000**

113. MICKEY COHEN PERSONAL FEDORA. Brown fedora dress hat by Broner, Mickey Cohen's personal hat. Comes with a letter of authenticity from Cohen's right-hand man, Jim Smith, who received it upon Cohen's death. A fantastic relic from one of America's most notorious mob figures. **$300 – $500**

114. MAUREEN O'HARA PERIOD IRON AND WARMING PLATE FROM *RIO GRANDE*. (Republic, 1950) Period clothes iron made of heavy cast iron, with accompanying warming plate. Used by Maureen O'Hara in her role as "Kathleen", during the scene in which John Wayne informs her that he's ordered their son Jeff to accompany a wagon train of women and children back to the safety of Fort Bliss – in effect, removing Jeff from the dangers of the frontier. O'Hara puts the iron down and declares to Wayne, "He'll hate you for it, but I love you for it!" A highly visible prop from this emotional scene. **$400 – $600**

115. Prop ear from *Francis the Talking Mule*. (Universal, 1950) Prop mule ear made of brown painted foam and resin, used on the mechanical "Francis". Measures approx. 8 in. tall. This was used for perspective shots from behind the mule, and is essentially all that's left from the prop Francis. **$200 – $300**

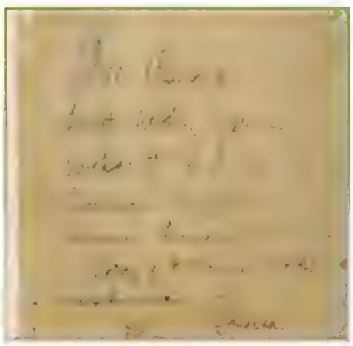
118. James Montgomery Flagg sketch of June Knight. Pencil sketch of June Knight in semi-profile, accomplished in graphite with red grease pencil highlights on a 7 in. x 11 in. sheet of artist's illustration board, subtly shaded in graphite at the cheeks and eyes. Signed at the lower right in pencil, *"June Knight – James Montgomery Flagg"*. A wonderful rendition of the actress, matted and ready for framing. **$200 – $300**



116. Large prop painting of Gloria Swanson from *Sunset Blvd.* (Paramount, 1950) Original photographic transfer to canvas featuring Gloria Swanson as "Norma Desmond", with intentional studio distressing as used in the production of this Academy Award-winning film. Framed to approx. 28 in. x 34 in., this "painting" can be clearly seen on the wall in the drawing room of her aging mansion, as she escorts William Holden in towards her desk. Original props and set dressing from this film are exceedingly rare, and highly sought by seasoned collectors. This exciting piece was just recently discovered as an artifact from this film, and perfectly captures the madness and egomania of "Norma Desmond" portrayed so skillfully by Gloria Swanson in her finest role. **$2,000 – $3,000**

119. Gloria Swanson personal desk set and checkbook case. Polished brass desk set with two ink wells, and notation on the under side "9907 CMC". Measures 14 in. x 7 in. x 4 in. high. Together with a polished brass checkbook case, hinged at the top. Engraved in bold letters on the cover, "GLORIA SWANSON". Originally given by Swanson to a close personal friend of hers in her later years. **$600 – $800**

117. Original Gloria Swanson self-portrait. An original painting accomplished by Swanson in oil on board, of her head and shoulders in profile. Inscribed on the verso in ink, *"For Bill, but why you want this horror – I'll never know – Accept my love instead. Gloria"*. Measures 7 in. x 6 in. Originally given by Swanson to a close personal friend of hers in her later years. **$200 – $300**



120. Archive of celebrity signed photographs inscribed to, and later torn up by, Joan Crawford. This interesting archive consists of vintage signed photographs from a number of important celebrities with whom Joan Crawford worked during her career, all inscribed to her with various warm sentiments. At some point, however, Crawford seems to have flown into a rage and torn each of these fine photographs into quarters – some, in even more pieces. What remains is an excellent archive of portions of signed photographs inscribed to Crawford, each image victimized by her legendary hair-trigger temper! Highlights are five 11 in. x 17 in. sepia-tone signed photos which have been archivally repaired, from Clark Gable (2), Gloria Swanson, James Cagney, and Claudette Colbert. Partial signed photographs number over 40 unique identifiable portraits, and include Gertrude Astor, Joan Adile, Ernest Torrence, Katharine Cowell, James M. Wood, Ramon Novarro, Tallulah Bankhead, Eddie Arnold, John Herscholt, Gordon MacRae, Emilio Bacardi, Spencer Tracy, Marian Anderson, Irwin S. Cobb, Barbara Stanwyck, Mae West, Bert Lahr and Noel Coward. In addition to these identifiable signatures are photograph portions from other celebrities, many currently unidentified, as well as 13 headshots of Crawford which are now incomplete. Finally, there are 34 scrap pieces of photographs which have no signature or headshot, just minor portions that seemed to have taken the brunt of her tirade. An unusual archive with an interesting history. **$1,000 – $1,500**

121. Gloria Swanson archive of signatures. Includes a signed paperback book entitled Sugar Blues by William Duffy, inscribed in red ink *"All the Best Gloria Swanson & Bill Rafter 1976"*, five typed letters signed on personal letterhead stationery dated 1963, 1965, 1966 & 1967 (2), three signed notecards, a 5 in. x 7 in. signed photograph and an 8 in. x 10 in. signed photograph, each inscribed *"To Bill"*, a French hotel bill from Antibes dated May 18, 1960 (unsigned), and a vintage 8 in. x 10 in. b/w green-leather framed photograph of Swanson from the height of her career (also unsigned). Originally given by Swanson to a close personal friend of hers in her later years. **$200 – $300**

122. Joan Crawford's torn scrapbook, along with a handwritten postcard to her daughter Christina signed *"Mommie"*. As with the previous lot, this is Joan Crawford's personal scrapbook with a number of personal photographs, newspaper clippings, and other such mementos from various periods of her life – all of which have been torn in half by Crawford during a fit of rage! Many of the pages have Crawford's own handwritten notes on the versos describing the person or place on the respective page. The cover is still intact (not torn in half), and is signed in full by Crawford, with her handwritten autograph of her husband's name, Douglas Fairbanks Jr., certainly dating this archive to the four years she was married to him, 1929-33. Perhaps the most exciting piece in this lot is a postcard with a beautiful image of the island of Capri, sent by Crawford to her daughter, Christina, with a handwritten note (in full): *"Cindy dearest, We have missed you. No letter for ten days. The sea is so beautiful - and it's this color too. I love you, Mommie"*. Of course, Crawford's dysfunctional relationship with her daughter was made public by Christina in the damning biography, Mommie Dearest, which was turned into a sensational film in 1981. Interested bidders are strongly encouraged to view this lot in person. **$300 – $500**

123. Gene Tierney wool skirt from *The Mating Season*. (Paramount, 1951) Grey wool full-length skirt, with internal Paramount label handwritten *"Gene Tierney"* in bold black ink, along with a Paramount cleaning tag and Western Costume ink stamp. Worn by Tierney in her role as "Maggy". **$400 – $600**

124. Archive of eight original costume sketches of Nero's jewelry used in *Quo Vadis*. (MGM, 1951) Collection of eight sketches featuring different classical brooches and other jewelry, used on Nero's (Peter Ustinov's character) fine costumes in this MGM epic. Each accomplished in gouache on approx. 13 1/2 in. x 20 in. (and other size) leaves of artist's illustration paper. Perfect for framing. **$300 – $500**

Lot 125

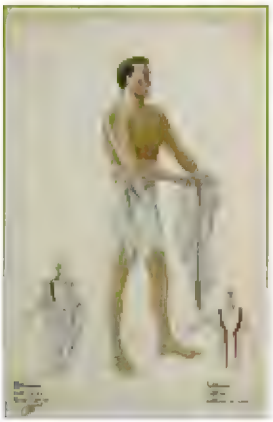
Lot 126

125. Robert Taylor door panel poster from *Quo Vadis*. (MGM, 1951) Theater door panel poster featuring Robert Taylor as "Marcus Vinicius" in full Roman regalia, shown in vibrant color. Measures 63 in. tall x 20 1/2 in. wide. Some surface wrinkling; otherwise, in very good condition. **$300 – $500**

126. Peter Ustinov door panel poster from *Quo Vadis*. (MGM, 1951) Theater door panel poster featuring Peter Ustinov as "Nero" with a lyre, shown in vibrant color. Measures 63 in. tall x 20 1/2 in. wide. Some surface wrinkling; otherwise, in very good condition. **$300 – $500**

127. Two costume sketches of edged weapons for *Quo Vadis*, including Robert Taylor's sword. (MGM, 1951) Sketch of a dagger with sheath, and a sword with scabbard (marked *"Marcus Chge #1"*), each accomplished in gouache on approx. 15 in. x 22 in. leaves of artist's illustration paper. **$200 – $300**

128. ARCHIVE OF NINE ORIGINAL COSTUME SKETCHES OF JEWELRY FOR *QUO VADIS*. (MGM, 1951) Nine sketches of rings, earrings, pins and other jewelry as used in this film, including an earring worn by Deborah Kerr as "Lygia". Each accomplished in gouache on 13 1/2 in. x 20 in. (among other sizes) leaves of artist's illustration paper. **$200 – $300**



129. PETRONIUS COSTUME SKETCH WITH ACCESSORY SKETCHES FOR *QUO VADIS*. (MGM, 1951) Costume sketch of Petronius wearing classical garb, accompanied with three smaller sketches of his jewelry. Each accomplished in gouache on 13 1/2 in. x 20 in. (among other sizes) leaves of artist's illustration paper, including one sketch in ink on vellum. **$300 – $500**

130. HERSCHEL COSTUME SKETCH OF ASSYRIANS AND BABYLONIANS FOR *QUO VADIS*. (MGM, 1951) Sketch of *"High Class Assyrians, Babylonians"*, featuring three different male costumes of beautifully woven red fabric, accomplished in gouache and ink on a 21 in. x 14 in. leaf of artist's illustration paper. Fabric swatches attached at lower edge (covered in cellophane tape which has since aged). This film was nominated for eight Academy Awards, including Best Picture and Best Costume Design, Color. **$400 – $600**

131. HERSCHEL COSTUME SKETCH OF ASSYRIAN AND BABYLONIAN SOLDIERS FOR *QUO VADIS*. (MGM, 1951) Sketch of *"Syrian, Babylonian Soldiers"*, featuring four different male soldier costumes in multi-colored fabric, accomplished in gouache and ink on a 21 in. x 14 in. leaf of artist's illustration paper. Fabric swatches attached at lower edge (covered in cellophane tape which has since aged). This film was nominated for eight Academy Awards, including Best Picture and Best Costume Design, Color. **$400 – $600**

132. COSTUME SKETCH OF URSUS FOR *QUO VADIS*. (MGM, 1951) Sketch of "Ursus" (played by Buddy Baer) wearing a slave costume, with an inset image of Ursus in a cloak. Accomplished in gouache on a 13 1/2 in. x 22 in. leaf of artist's illustration paper. **$400 – $600**

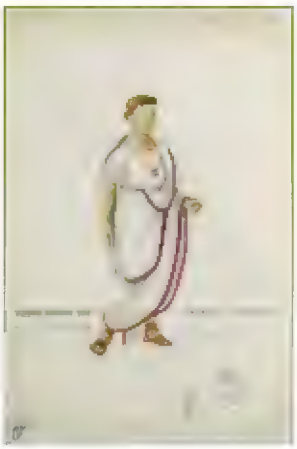
133. Costume sketch of "Lucano" for *Quo Vadis*. (MGM, 1951) Sketch of "Lucano" (played by Alfredo Varelli) wearing a beautiful green banquet costume. Accomplished in gouache on a 13 1/2 in. x 22 in. leaf of artist's illustration paper, and accompanied with two additional small sketches of jewelry for Lucano. **$300 – $500**

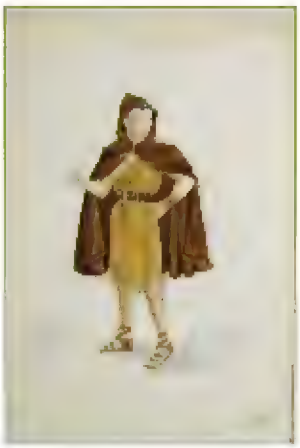
134. Pair of classical male costume sketches for *Quo Vadis*. (MGM, 1951) Sketch of a "Common Class" man, accompanied with a cavalry soldier, each accomplished in gouache on 13 1/2 in. x 20 in. leaves of artist's drawing paper. Each mounted to board, which has been chipped. General soiling. **$200 – $300**

135. Costume sketches of two Roman boys for *Quo Vadis*. (MGM, 1951) Sketch of a boy wearing a white robe with purple hem (entitled *"Ragazzo Romano"*), accompanied with another sketch of a young boy in a cloak (entitled *"Nazario"*). Each accomplished in gouache on 13 1/2 in. x 20 in. leaves of artist's illustration paper. **$200 – $300**

136. Pair of costume sketches of "General Platius" for *Quo Vadis*. (MGM, 1951) Two costume sketches of "General Platius" (played by Felix Aylmer), one in formal state attire, the other wearing a cloak, each accomplished in gouache on a 13 1/2 in. x 20 in. leaf of artist's illustration paper. Minor tears to the upper and lower edges, not affecting the image. Accompanied with a smaller sketch of an accessory for his costume. **$400 – $600**

137. Four original costume sketches of slave apparel for *Quo Vadis*. (MGM, 1951) Sketch of "Nero" (a household slave) and a female slave belonging to Platius, each accomplished in gouache on 13 1/2 in. x 20 in. leaves of artist's illustration paper. Accompanied with two additional sketches of jewelry as worn by the slaves. **$200 – $300**



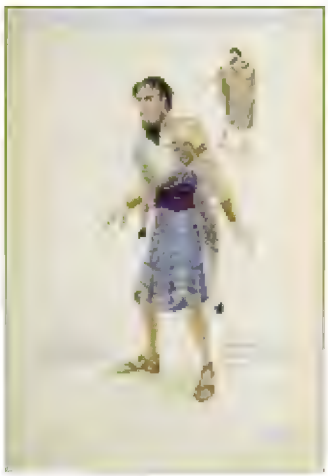
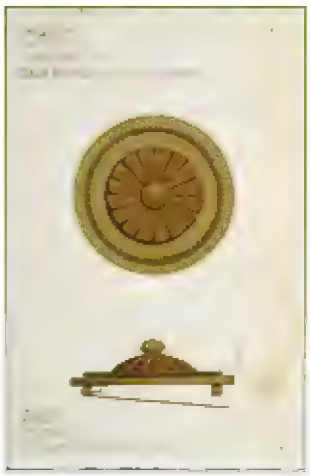


138. COSTUME SKETCHES OF "ACTE" FOR *QUO VADIS.* (MGM, 1951) Costume sketch of "Acte" (played by Rosalie Crutchley) wearing classical attire, accomplished in gouache on a 12 in. x 19 in. leaf of artist's illustration paper. Accompanied with an additional sketch of a filigree pattern for the embroidery on her costume, 16 1/2 in. x 13 in.
$300 – $500

139. THREE SKETCHES OF CHRIST FOR *QUO VADIS.* (MGM, 1951) Three original concept sketches of Christ, during the Passion and in Resurrection, accomplished in gouache on 12 in. x 19 in. leaves of artist's illustration paper.
$300 – $500

140. COSTUME SKETCHES OF "LADY POMPONIA" AND "REX SACRORUM" COSTUME SKETCHES FROM *QUO VADIS.* (MGM, 1951) Sketch of two characters from this film, Lady Pomponia (played by Nora Swinburne), and another actor, each wearing classical attire. Accomplished in gouache on approx. 12 in. x 19 in. leaves of artist's drawing paper. **$200 – $300**

141. COSTUME SKETCH OF "TERPNOS" FOR *QUO VADIS.* (MGM, 1951) Sketch of "Terpnos" (played by Geoffrey Dunn) wearing a classical green costume with sandals, accomplished in gouache on a 13 1/2 in. x 20 in. leaf of artist's illustration paper. Accompanied with a smaller sketch of the motif for the costume, marked *"Costume #1 Throne Room Costume"*. **$200 – $300**

142. COSTUME SKETCH OF "CHILO" FOR *QUO VADIS.* (MGM, 1951) Sketch of "Chilo" (played by John Ruddick) wearing a Greek merchant's costume, accomplished in gouache on a 13 1/2 in. x 20 in. leaf of artist's illustration paper. Minor tears to the upper and lower edges, not affecting the image. Accompanied with a smaller sketch of an accessory for his costume. **$200 – $300**

143. Charles LeMaire costume sketch of Betty Grable for *Call Me Mister*. (TCF, 1951) Sketch of Grable as "Kay Hudson" wearing a knee-length cocktail dress with picture hat and purse, accomplished in gouache on a 10 in. x 12 in. leaf of artist's drawing paper. Handwritten *"6 02 05 Betty Grable"* at the lower edge. Mounted to a 14 in. x 22 in. board, ready for framing. **$200 – $300**

145. Bette Davis suit from *Phone Call from a Stranger*. (TCF, 1952) Elegant grey wool suit jacket and skirt, worn by Davis in her role as Marie Hoke. Jacket has internal I. Magnin designer label, and bias label handwritten *"1-69-1-1145 Bette Davis A652"*. **$1,500 – $2,000**

144. Ava Gardner matching pearl earrings and brooch from *Pandora and the Flying Dutchman*. (MGM, 1951) Pair of silver-plated wire and pearl clip-back earrings with matching brooch in a lovely floral motif, worn by Gardner in her role as "Pandora" opposite James Mason. Believed to be worn in a scene which was later cut from the film, these earrings were originally acquired from the estate of production coordinator Otto Kupp, whose career spanned six decades from the 1920s to 1960s. This lovely set of screen-worn jewelry was given to Kupp by Ms. Gardner at the end of the production, and comes with a letter of provenance signed by his son as well as a handwritten note from Kupp regarding the gift. **$200 – $300**

146. Rosemary Clooney vest and skirt from *The Stars are Singing*. (Paramount, 1953) Dark blue vest of woven silk with internal Paramount label handwritten *"R. Clooney"*, accompanied with a matching dark blue skirt. Worn by Clooney in her role as pop singer "Terry Brennan", her very first film. **$500 – $700**

147. MARILYN MONROE AND JANE RUSSELL MATCHING SCREEN-WORN SEQUIN DANCE COSTUMES WITH HATS FROM *GENTLEMEN PREFER BLONDES.* (Twentieth-Century Fox, 1953) In a famous prediction, Daryl F. Zanuck remarked just before the release of the film, "If anyone has doubts as to the future of Marilyn Monroe, *Gentlemen Prefer Blondes* is the answer." This wonderful picture firmly established Marilyn Monroe as a multi-talented screen actress, one who could easily blend the disciplines of singing, dancing, and subtle comedy. By billing her with legendary siren Jane Russell, Fox used this film to announce Marilyn's arrival as Hollywood's next sensational sex symbol. These fantastic black sequined dance leotards were worn by the two stars of this glamorous film in character as "Lorelei Lee" and "Dorothy Shaw", while backstage aboard the cruise ship. The costumes consist of tight-fitting black silk leotards with intricate black sequin appliqué. The Marilyn costume has a crème-colored bust with back lace-up closure, and an internal bias label handwritten *"25-1-4288 Marilyn Monroe A698-69"*. The bust has a decorative green lace-up cord down the bodice (this is not original and was added at a later date, for presentation purposes only). The Jane Russell costume features a black velvet bust with center bow, and back lace-up closure. An internal bias label is handwritten *"1-25-1-4287 Jane Russell A698-68"*. Both costumes are accompanied with the matching harlequin hats, each with bias labels matching the respective costumes. Very few sequins are missing from the costumes, the original bust flowers are not present, and some of the jeweled accents on the legs have slightly separated, but overall both costumes remain in excellent condition, especially considering their age. Marilyn Monroe screen-worn garments are very rare and highly sought by wardrobe collectors. That this Marilyn Monroe costume is accompanied with the companion Jane Russell costume from the very same scene is highly unusual, and certainly enhances the value of both pieces as museum-quality artifacts from one of the most enjoyable films of the early 1950s. **$35,000 – $55,000**

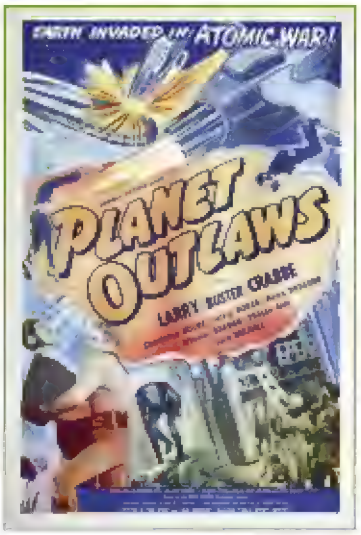
Backside view of Marilyn Monroe's sequin costume

Front view of Jane Russell's costume

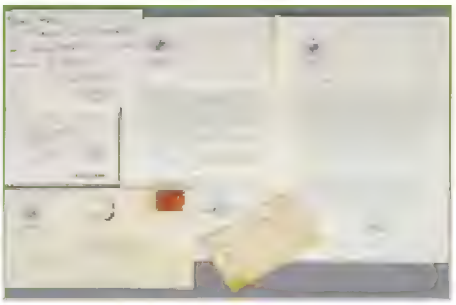
148. MARILYN MONROE SIGNATURE SCREEN-WORN RED EVENING GOWN FROM *HOW TO MARRY A MILLIONAIRE*. (TCF, 1953) From one of Marilyn's most delightful performances, this beautiful evening dress was worn in her role as "Pola Debevoise" – one of three single New York women, including Lauren Bacall and Betty Grable – who plot to marry into wealth. The dress was worn during the first encounter with her "male objective", Mr. J. Stewart Merrill (played by Alexander D'Arcy), at the Oil Institute reception near the beginning of the film. In one of the most hilarious exchanges of the story, Pola innocently asks her date, "Is Mrs. Merrill here with you?", to which he bluntly responds, "There is no Mrs. Merrill, and I live in New York. Does that clear the situation a bit for you?" Hearing the answer she was hoping to receive, Pola gushes "Oh, yes indeedy it does!"

The dress consists of a red silk satin skirt, gathered at the bust with long trailing overskirt. The skirt is weighted with leaden discs so the fabric presents well for the camera. Internal bias label at the back zipper is handwritten *"1-27-3-7960 M. Monroe A-705-31"*. Some very slight separation at some of the hems, easily repaired, and minor stains to the underside of the trailing skirt. The original self-belt and shoulder strap is not present, although the dress is accompanied with the sequined shawl as carried by Marilyn in the film. Designed by Travilla, this dress is certainly one of the finest screen-worn Marilyn Monroe evening gowns to ever come to auction, and helped to solidify Marilyn's growing reputation as the most captivating screen presence of her generation.
$40,000 – $60,000

149. Marilyn Monroe personal mink cocktail jacket. Short brown mink jacket with internal Stone Furs of Medicine Hat - Alberta label, fully lined in brown silk with rose motif. Embroidered "MM" in attractive script just beneath the designer label. Internal pocket has an additional bias label handwritten *"103-12 E269, 24/9/1960, M. Monroe"*. This coat was worn by Marilyn Monroe for public appearances and personal use, and remains in excellent condition.
$3,000 – $5,000



150. ***Planet Outlaws* one-sheet poster.** (Universal, 1953) Condition: A, with a small tear at the upper left corner, and usual wear at the center vertical folds. Tipped to board. **$200 – $300**



153. Archive of celebrity letters to Helen Bilkie. Typed letter from Jackie Onassis dated May 3, 1976 with transmittal envelope, two typed letters from Ethel Merman dated 1966 regarding "Annie" also with transmittal envelopes, and notecards signed by Kim Novak, David Janssen and Jim Bellows. **$200 – $300**

151. Red leather-bound album book of celebrity signatures. Over 100 signatures contained in a 5 in. x 6 in. leather bound autograph album. Highlights include Robert Alda, Eddie Cantor, Rosalind Russell, Alan Hale, Jane Withers, Virginia Mayo, Paul Henreid, Noah Beery Jr., Bette Davis, Lucille Ball, Peter Lawford, Mel Blanc, Penny Singleton, Elsa Lanchester, Jimmy Durante, Mel Torme, Lou Costello, Shirley Temple, Gary Cooper, Ronald Coleman, Eleanor Powell, Evelyn Keyes, Victor Mature, Alan Ladd, Richard Widmark, Glenn Ford and William Demarest. **$400 – $600**

154. Jean Peters period black dress from *Broken Lance*. (TCF, 1954) Beautiful black linen mourning dress consisting of a black floor-length skirt and bodice with sleeveless shoulders and black embroidered lapels on the slits, accompanied with a matching jacket with crème collar and black beaded button front closure. Both jacket and skirt each have internal bias labels handwritten *"1-27-7-8021 Jean Peters A-723-10"*, and Western Costume labels handwritten *"Jean Peters 5-129"*. Worn in a touching scene by Peters in her role as "Barbara", as she attends "Matt's" (Spencer Tracy's) funeral at the end of the film. **$400 – $600**

152. Autograph album collection of celebrity signatures. Includes Lon Chaney, Frank Sinatra, Mel Blanc, Leo Gorcey, Ozzie Nelson, Ida Lupino, Groucho Marx, Peter Lawford, Eve Arden, Ken Murray, Agnes Morehead, Roddy McDowall, Joseph Cotten, Red Skelton, Edgar Bergen, and Charles Laughton, among others. Collected in a 4 1/2 in. x 6 1/2 in. autograph album. **$300 – $500**

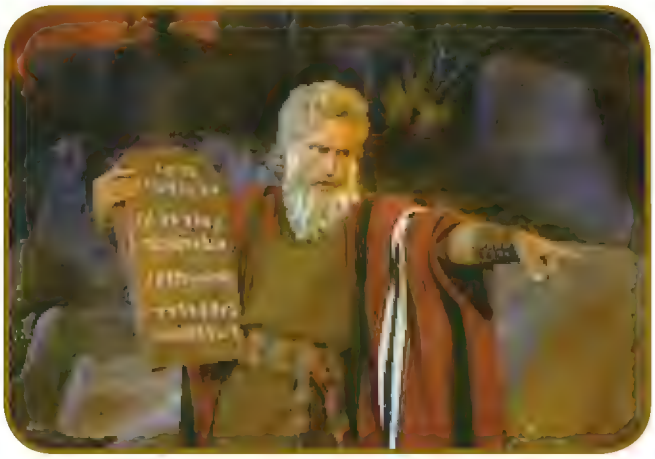
155. Audrey Hepburn apron from *Sabrina*. (Paramount, 1954) Navy blue cotton apron with internal Paramount label handwritten (lightly) "Audrey Hepburn". Worn by the lovely "Sabrina" as she attempts to broaden her culinary horizons at the cooking school in Paris. This film received the 1955 Academy Award for Best Costume Design, Black and White (presented to Edith Head), and was also nominated for another five including Best Actress in a Leading Role (Audrey Hepburn). A wonderful costume piece from a charming moment in the film. **$2,000 – $3,000**

157. Kirk Douglas miniature race car from *The Racers*. (TCF, 1955) Miniature red vintage open-cockpit race car constructed of wood with real rubber tires. This large-scale miniature was seen in the film as being driven by Kirk Douglas in his role as Gino Borgesa. This sturdy special effects prop measures 39 in. long, and is originally from the collection of Academy Award-nominated visual effects specialist Greg Jein. **$800 – $1,000**

156. Marlon Brando jacket from *Guys and Dolls*. (MGM, 1955) Dark blue single-breasted wool suit jacket, with internal Macintosh label and Paramount Studios ink stamp. Breast pocket has an additional Macintosh label handwritten *"Marlon Brando - Mar 1955"*. Worn by Brando in one of his early film endeavors as "Sky Masterson", opposite Jean Simmons and Frank Sinatra. This film received four Academy Award nominations, including Best Costume Design, Color (Irene Sharaff). Original Brando screen-used wardrobe is quite rare and highly coveted by collectors. **$4,000 – $6,000**

158. Costume sketch of Suzan Ball for *Chief Crazy Horse*. (UIP, 1955) Sketch of Suzan Ball as "Black Shawl" wearing traditional American Indian dress, featuring a belted silhouette and a larger rendition of the costume without a belt, by costume designer Rosemary O'Dell. Accomplished in gouache on a leaf of artist's drawing paper. Some stains at the upper edge. Measures approx. 14 in. x 20 in. **$200 – $300**

159. CHARLTON HESTON'S TEN COMMANDMENTS TABLETS FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) DeMille's greatest film, and his last, has joined the pantheon of epic films revered from generation to generation. It has become an annual staple of the Easter season, and the few items that have become available from it are dearly treasured – but none more so than the actual tablets of the Ten Commandments, *"written with the finger of God"*. There are few props in the history of film that are so easily recognizable, and so coveted by seasoned collectors of original Hollywood film relics.



RESEARCH BEHIND THE TABLETS

DeMille recognized the enormous burden of responsibility he faced in bringing this story to the silver screen, and consulted a number of scholars in various disciplines of antiquity to ensure complete authenticity. Respected Egyptologist Henry Noerdlinger was brought in, as well as a host of experts from the Oriental Institute at the University of Chicago. Noerdlinger later produced a detailed historiography discussing the extensive research that went into the making of the film. In the introduction, deMille himself writes of the pains taken to ensure that the film be historically accurate, and quotes a letter he received from Prof. Keith C. Seele of the University of Chicago,

> *"The challenge which you* [deMille] *meet…is even greater than that faced by the historian. What he does not know he may leave unexpressed; you, however, must solve every problem, no matter how small or detailed, for pictures can contain no gaps or lacunae and no uncertainties. Your decisions may be right or wrong, but decisions you must make; you cannot say, along with the historian, 'I do not know.'"*

The challenge was daunting. Dr. Ralph Marcus, another Chicago scholar, wrote a version of the Commandments in an early Canaanite script, practiced in the late Bronze Age (c. 13th century B.C.), Moses' era. The script is a precursor of what was to become the square Hebrew alphabet, with which the Hebrew Old Testament is written today.

Of additional concern was the order and number of Commandments on each tablet. Early Hebrew writings suggest that the tablets were inscribed with four Commandments on one and six Commandments on the other, the four dealing with Man's relationship with God, and the six on Man's relationship with other men. This order was also incorporated into the film Tablets.

CONSTRUCTION OF THE TABLETS

Once the design was researched, the actual prop Tablets were created by Paramount Studios scenic artist A.J. Ciraolo using thick, richly hewn fiberglass with hand-applied paint speckling to resemble the red granite of Mount Sinai – one of deMille's key requirements. As they were to be carved with God's "fire bolts", Ciraolo made them to be slightly irregular with molded chips, craters and dings. The finished tablets measure 24 in. x 12 in. x 1 1/4 in., which approximates a "six handbreadths" dimension as noted in ancient Midrashic descriptions of the tablets.

EXTANT PROP TABLETS

As with most important props, more than one set of Tablets were made and used in the production. To our knowledge, only four pair – including this set – are known to exist. Mr. deMille wrote with great pride in his autobiography that he had one set of tablets cut from original Mount Sinai granite, used for some of the more famous publicity stills showing Heston holding them in his arms (albeit supported at the lower edge due to their weight); they are quite easy to spot as to their texture, grain and lack of side seams, and were not used in the film.

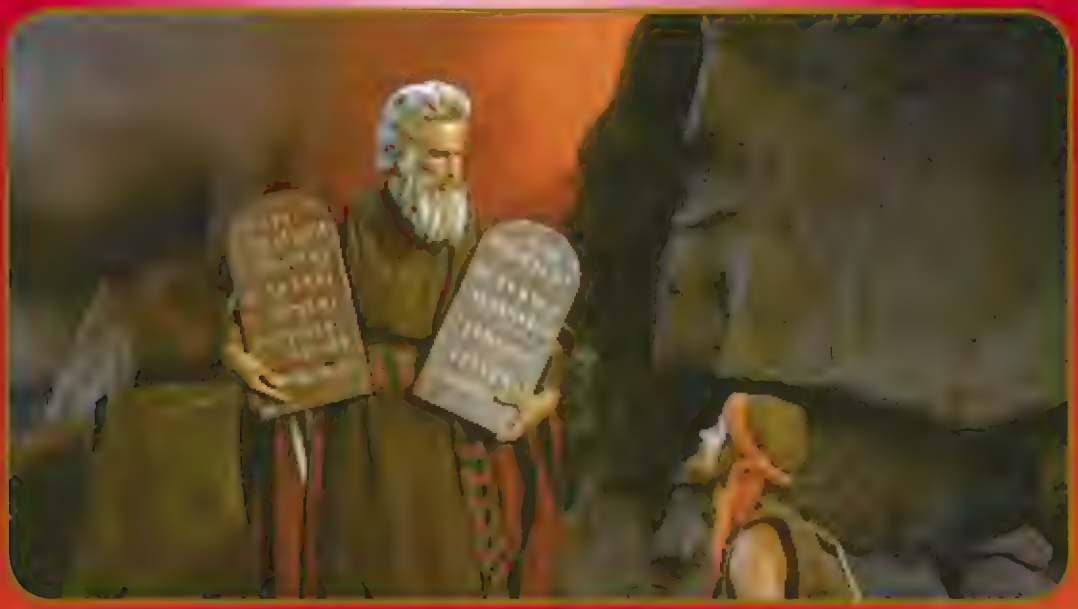
The three sets of lighter-weight fiberglass Tablets were used for the Mount Sinai scene and the Den of Iniquity scene when Moses confronts the Golden Calf-worshipping Israelites. One pair of these prop Tablets was sold at Christie's New York in June of 1985 for $81,700. Another pair, which were discovered in a garage and were extremely weathered from exposure to the elements for over 43 years, were sold at our 1999 sale of Hollywood Memorabilia for $63,250.

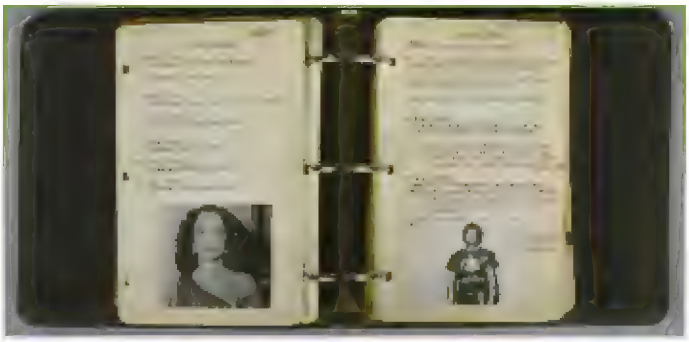
Offered here are the third – and arguably the finest – set of original Ten Commandments Tablets known to exist. With impeccable provenance, they were originally presented to a publicist for the film by Paramount executive Bernard Serlin, who kept them in his studio office. These Tablets retain the beautiful red and black-speckled patina of the Sinai-inspired granite, with translucent white engraved letters and nearly pristine edges. Two small holes are on the verso of one of the tablets (most likely from mounting in Serlin's office), but overall the Tablets remain in exceptional condition.

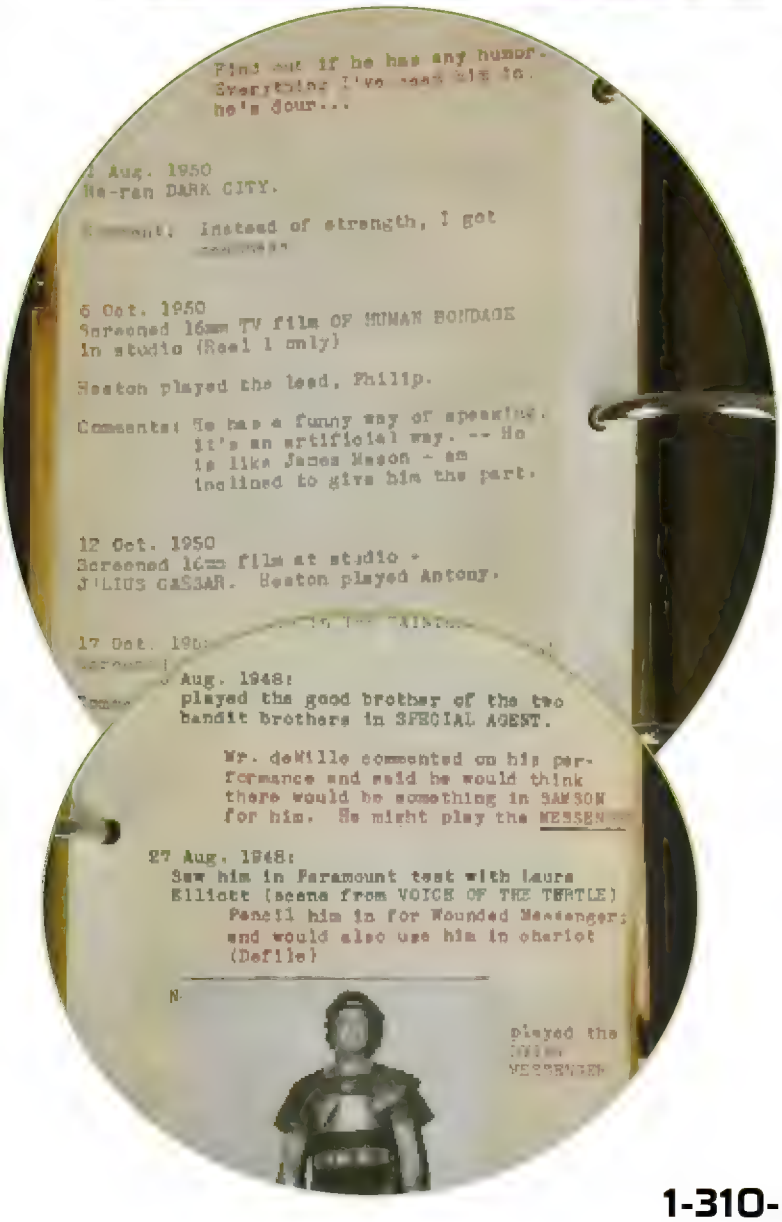
CONCLUSION

Cradled by Heston in the key scene of the greatest acting role of his life, these tablets are the most instantly recognizable icon from the greatest of all biblical epics, a film that crowned deMille's illustrious career. Yet they also transcend film history and use. Based on the collective agreement of the leading experts in antiquity, they are the most accurate physical rendition ever created of God's solemn Law as given to his people – the Ten Commandments as they would have appeared to Moses himself.

$40,000 – $60,000







160. Cecil B. DeMille's personal casting books covering the last 15 years of his career, including four of his epic films. These two books were given to writer Katherine Orrison in 1982 by actor/producer Henry Wilcoxon when they were working together on Lionheart in Hollywood – Life and Times with Cecil B. DeMille. "Guard these carefully," he said, "they are gold."

Comprised of over 500 pages with actors & actresses in alphabetical order, they were used for casting all of DeMille's post-war epics: *Unconquered*, *Samson & Delilah*, *The Greatest Show on Earth* and *The Ten Commandments*. Each entry lists dates, times and personal comments DeMille made during auditions, interviews and screenings. They cover every major star in Hollywood considered for parts in his films, from Charlton Heston, to Burt Lancaster, Anne Bancroft, Jack Palance, Audrey Hepburn, Joan Crawford, Victor Mature, Hedy Lamarr, Angela Lansbury, Lecille Ball, Kirk Douglas, and Yvonne De Carlo, to name but a few. In addition, there are wardrobe and make-up photos of many stars as they appeared in DeMille's films as well as a complete log of the DeMille Stock Company players.

DeMille's thoughts and opinions are chronicled in red type with his secretaries Gladys Rosen and Bernie Most writing down everything word-for-word, constituting the most complete and revealing evidence of DeMille's working methods, personal feelings, and doubts! Wilcoxon kept them to cast *The Buccaneer*, and was working with DeMille as they prepared *On My Honor* when DeMille died in 1959.

Ms. Orrison quoted from them extensively when writing Lionheart and used them again for Written in Stone, making Cecil B. DeMille's epic *The Ten Commandments* as well as the commentary for the 2003 release of the DVD. The books are surprising, funny and revealing, not only of DeMille, but of the people he cast – and didn't cast! Two very brief examples:

On Charlton Heston, in a series of screenings and interviews: "He is not quite right for our picture. Has a sinister quality." "He's sincere – you believe him – he has some power – he's not attractive." "He has a funny way of speaking; it's an artificial way. He is like James Mason – am inclined to give him the part." In 1953: "Possibility for MOSES".

On Cecille Aubry, who auditioned for *The Black Rose* with Tyrone Power: "She lisps, doesn't she? She's pretty good. She has everything except diction. She's terrific. She's an ugly little brat but she's dripping with everything that she needs to drip with!" Then two months later: "In the first place, she has teeth like a horse; in the second place, somebody put a hot tomato in her mouth. She's the only woman I've ever seen with absolutely no sex!"

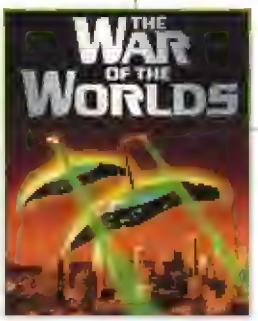
These are one-of-a-kind treasures of the Golden Age of Hollywood, never before seen in public. Mr. Wilcoxon worked for and was friends with DeMille from 1934 to DeMille's death in 1959. He starred in DeMille's *Cleopatra* (1934), *The Crusades* (1935), *Unconquered* (1946), *Samson and Delilah* (1949) and as associate producer and actor on *The Greatest Show on Earth* (which won the Academy Award for Best Picture in 1952) and *The Ten Commandments* (1956). **$4,000 – $6,000**

161. Original Hurrell oversize photograph of Cecil B. DeMille. Vintage 11 in. x 14 in. sepia-tone photograph of the talented filmmaker, elegantly reclining against a chair and gazing confidently towards the camera. Stamped "Hurrell" at the lower right corner. Handsomely mounted in a custom gold-gilt frame. **$200 – $300**

162. Costume sketch of Jack Palance for *The Ten Commandments*. (Paramount, 1956) This stunning costume sketch depicts Jack Palance in royal Egyptian dress as "Dathan", with large staff in his right hand, and a wine flask in his left. Interestingly, it was Jack Palance who was originally considered for this role, which was later given to Edward G. Robinson. The sketch is noted at the upper right corner, *"Dathan – Exodus"*, and signed at the lower right corner *"J.L. Jensen – #4"*. John Jensen is credited as a costume designer on this film, working under the supervision of Edith Head and Dorothy Jeakins. All received Academy Award nominations for Best Costume Design for their work on this film. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of board, this costume sketch is absolutely gorgeous with bright, vivid colors. Perfect for framing and display. **$1,500 – $2,000**

163. Five vintage lobby cards from *The Thing*. (RKO, 1951) Five lobby cards, numbers 3, 5, 6, 7 and 8, each in near mint condition with only minor chipping to the edges, all with rich and vibrant colors. A great collection of lobby cards from this important science-fiction film, which was placed on the National Film Registry in 2001. **$1,200 – $1,500**

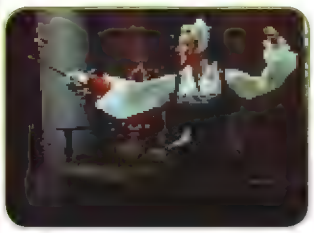
164. ***Creature from the Black Lagoon* lifesize "Gill-Man" display statue c. 1955.** (UIP, 1954) This "Gill-Man" display creature is constructed of hand-painted fiberglass, and wired internally so that the resin eyes illuminate! Mexican made, these were originally sold to novelty and magic stores in the 1950s to attract customers. The outstretched arms were designed so that the creature could hold a placard or other advertisement. Stands 5 ft. 7 in. tall, with a 4 ft. reach from fingertip to fingertip. A kitschy decorative item from the 1950s! **$1,000 – $1,500**



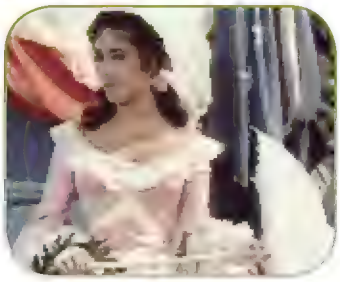
166. Prop *War of the Worlds* fan-created pistol. Hand-carved wooden pistol painted black and copper, with a barrel designed to resemble the head of the alien ships. Created in 1968 by Stephen Wathen for a college amateur sequel to *War of the Worlds*. Given by Wathan after the film was completed to noted sci-fi collector Forrest Ackerman, in whose collection it remained until the mid-1990s. **$200 – $300**

167. *Forbidden Planet* lobby card. (MGM, 1956) Featuring Leslie Nielsen at the controls of the Krell device. Minor paper loss at lower left corner. 11 in. x 14 in., laminated. Originally from the collection of noted Sci-Fi collector Forrest Ackerman. **$200 – $300**

165. 1940s-era Sci-Fi convention ray gun. This unique piece is constructed of silver-painted metal tubing, with black and red tape accents on the upper barrel. This piece was on display at one of the very first science fiction conventions, held in 1947, as a "futuristic ray gun." Originally from the collection of noted sci-fi collector Forrest Ackerman. **$2,000 – $3,000**



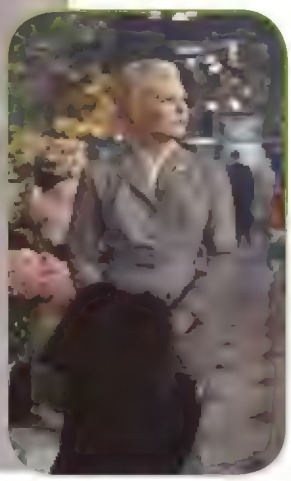
168. Lana Turner dress from *Diane*. (MGM, 1956) Black silk sleeveless dress with silver brocade at the chest and shoulders, and heavy silk quilted underskirt lined in light grey. Worn by Lana Turner in the title role, as "Diane de Poitiers", this dress was designed by Walter Plunkett for Lana's last film at MGM. Corsett sash cord missing, and some minor rips at the back waist and on the back of the underskirt. **$600 – $800**



169. Walter Plunkett costume sketch of Elizabeth Taylor for *Raintree County*. (MGM, 1957) A lovely sketch of Elizabeth Taylor as "Susanna Drake" wearing a white and pink day dress with large picture hat and parasol, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, with fabric swatch attached at the upper right. Boldly signed by Plunkett at the lower right corner. This film received four Academy Award nominations in 1958, including Best Actress (Elizabeth Taylor) and Best Costume Design (Plunkett). **$1,000 – $1,500**

171. Sophia Loren bathing suit from *Houseboat*. (Paramount, 1958) One piece black bathing suit with zipper/hook & eye back closure and spaghetti straps, with internal Paramount label handwritten *"Sophia Loren"*. Worn (with skirt) by Loren in her role as the Italian socialite "Cinzia", opposite Cary Grant. Original, screen-worn garments from this Italian beauty are quite rare; this piece, a revealing bathing suit seen very prominently in the film, is especially desirable. **$800 – $1,200**

170. Nat King Cole period tuxedo from *St. Louis Blues*. (Paramount, 1958) Dark blue period tuxedo tailcoat with black satin lapels, accompanied with a matching pair of dark blue tuxedo pants with black satin stripe down each leg. Internal Sy Devore labels on each piece are typed *"Nat Cole - 9/30/57"*. Worn by Nat King Cole as "W.C. Handy" in this early showcase for his musical talents. **$800 – $1,000**

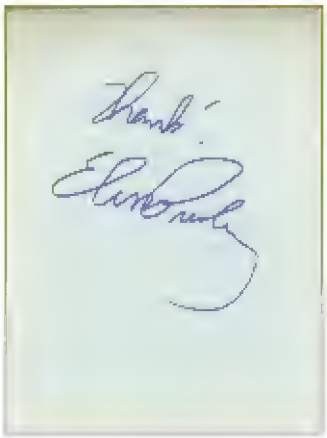


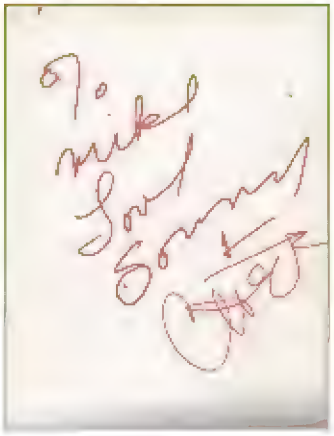
172. Kim Novak suit jacket and skirt from *Vertigo*. (Paramount, 1958) Grey wool suit jacket and matching skirt, with internal Eddie Schneider label and Paramount ink stamp in the jacket. Worn by Novak in her role as "Madeleine" in the climactic bell tower scene. Kim Novak wardrobe rarely appears at auction and this elegant suit, worn in a classic Hitchcock film, is especially desirable. **$5,000 – $7,000**

173. ELIZABETH HAFFENDEN COSTUME SKETCH OF HAYA HARAREET AS "ESTHER" FOR *BEN-HUR*. (MGM, 1959) Sketch of Harareet wearing a traditional dress and cloak, accomplished in gouache and ink on a 13 in. x 17 in. sheet of artist's illustration board. Extensive costume notations at the upper right read *"Esther #6 - Caravan of Thesheir, Sermon on the Mount, Cleansing of the Lepers – Return to House of Hur"*. Signed by Haffenden at the lower right in blue ink, *"Elizabeth Haffenden, 1957"*. Numerous fabric swatches attached to the left edge. This film won eleven Academy Awards in 1960, including Best Picture and Best Costume Design, Color. **$600 – $800**

174. ELIZABETH HAFFENDEN COSTUME SKETCH OF CATHY O'DONNELL AS "TIRZAH" FOR *BEN-HUR*. (MGM, 1959) Sketch of O'Donnell wearing a traditional white dress with turquoise cloak, accomplished in gouache and ink on a 13 in. x 17 in. sheet of artist's illustration paper tipped to board. Costume notations at the upper right read *"Tirzah #1 - Robe with Mantle Over Scs 71-73"*. Signed by Haffenden at the lower right in blue ink, *"Elizabeth Haffenden, 1957"*. Five fabric swatches attached to the left edge. This film won eleven Academy Awards in 1960, including Best Picture and Best Costume Design, Color. **$400 – $600**

175. NATALIE WOOD PERSONAL RHINESTONE BRACELET. Clear and amber rhinestone bracelet in three concentric rows of jewels, arced to fit snugly around her wrist. Originally acquired from a Silver Screen Film Society Auction, and comes with a letter of provenance on SSFS letterhead signed by president Dave Ritz, dated May 2, 1989. **$200 – $300**





176. COLLECTION OF CELEBRITY SIGNATURES IN AN AUTOGRAPH ALBUM BOOK (1). This extensive collection of autographs is contained in a bound album with 4 in. x 5 1/2 in. leaves, and includes the following signatures (in red ink unless otherwise noted): Elvis Presley (in blue ink, and adds *"Thanks!"*), Fess Parker, Don Adams (adds *"To Mike Best Wishes, Don Adams, Agent 86"*), Sandy Koufax, Cesar Romero, Bart Starr (legendary Green Bay Packers quarterback), Donna Reed, Jimmy Stewart, Phil Silvers, Bob Crane, Sonny Bono & Cher, and Phyllis Diller (adds self-caricature). An excellent archive of celebrity in-person signatures, approx. 54 total. Too many to list. **$600 – $800**

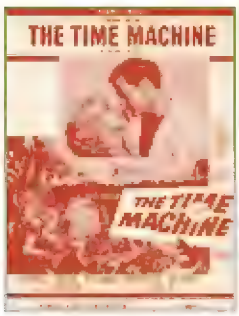
177. Collection of celebrity signatures in an autograph album book (2). Each of these signatures was obtained in-person, and written in pencil on a 4 1/2 in. x 5 1/2 in. leaf. Signatures include: Hedda Hopper, Greer Garson, Maureen O'Hara, Carole Landis, Constance Moore, Rita Hayworth, Alfalfa, Henry Fonda, George Montgomery, Joan Bennett (in black ink), Susan Hayward, John Barrymore, Linda Darnell, Errol Flynn, Ramon Novarro, Veronica Lake, William Demarest, Cesar Romero, Betty Grable, Claudette Colbert, Lana Turner, Jane Wyman and Ronald Reagan, Barbara Stanwyck and Robert Taylor. Approx. 69 signatures – too much to list here. **$600 – $800**

178. Orry-Kelly costume sketch of Rosalind Russell for *Gypsy*. (Warner Bros., 1962) Sketch of Rosalind Russell as "Rose", accomplished in pencil on a 9 in. x 12 in. leaf of vellum. This ensemble was worn in the scene when she and Karl Malden go to the bank. Orry-Kelly received an Academy Award for Best Costume Design (Color) for his work on this film. **$300 – $500**

180. George Pal's leather embossed director's chair. Impressive wooden-framed folding director's chair with brown leather seating surfaces, the chair back embossed in gold lettering *"George Pal"* (greatly faded), accompanied with an attached matching leather script bag with *"GP"* initials in gold, and right side folding attached writing desk. The leather seat is torn, and the leather script bag is cracked and torn at the upper edge. 33 in. tall x 24 in. wide. A wonderful artifact from the founding father of science fiction film. **$800 – $1,200**

181. Insignia patch from *Atlantis, The Lost Continent*. (Loew's, 1961) Large triangular insignia patch used in this George Pal film. Measures 6 in. x 6 in. **$200 – $300**

179. George Pal film ephemera. Lot consists of a lobby card for *Atlantis, The Lost Continent*; a rare press book for *The Great Rupert*; and sheet music (piano score) for *The Time Machine*. **$600 – $800**



Wah Chang's Jeweled Dragon

182. Original jeweled dragon armature from *The Wonderful World of the Brothers Grimm*. (MGM, 1962) Before Gene Roddenberry, George Lucas and Steven Spielberg, an innovative producer-director named George Pal ignited moviegoers' imaginations with tales of adventure and fantasy, using the latest film technologies of his day. Called the Father of Modern Science-Fiction and Fantasy film, Pal was responsible for such landmark Academy Award-winning classics as *The War of The Worlds*, *The Time Machine*, *When Worlds Collide*, *Destination Moon* and *Tom Thumb*.

Easily the most ambitious project of his cinema-effects magic was the Jeweled Dragon from the Academy Award-winning film *The Wonderful World of the Brothers Grimm*, presented here. This instantly-recognizable stop-motion armature is the central figure of the most enjoyable of the *Brothers Grimm* fairytales – the legend of "The Singing Bone" in which a cowardly Knight (Terry-Thomas) and his faithful servant (Buddy Hackett) travel to an enchanted land to slay this fire-breathing dragon, all lavishly displayed on-screen using the new and dazzling Cinerama projection technique. Pal personally directed "The Singing Bone" sequence along with all the fairy tale scenes in *The Wonderful World of the Brothers Grimm*, and the complex, time-consuming task of filming the Jeweled Dragon scenes took over four months to complete.

The dragon, although seemingly a hundred feet long on screen, is actually just two feet ten inches long from head to tail, as designed and built by special effects modeler Wah Chang (perhaps best known as the creator of the handheld Communicators and Tricorders from *Star Trek* and many of the creative effects in the *Outer Limits*). To construct this fire-breathing beast, a clay model was first sculpted, over which a plaster mold was made. Separately, a custom-engineered, ball-and-socket armature made of steel was developed, and finished to exacting specifications. The articulated armature was then suspended inside the mold, while foam rubber was injected. Finally the whole assemblage was baked for several hours, then hand-painted and adorned with small red, blue and yellow jewels.

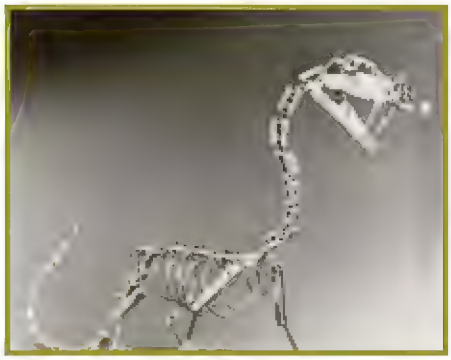
Years after the production was completed, this Dragon was personally restored by Wah Chang himself. Adding to the presentation, the dragon was wired internally by Wah so that the left eye illuminates. It currently rests on a handsome wooden base, inscribed at the lower right corner in Wah's distinctive script. To prevent any deterioration, Wah mounted the dragon permanently to the base so that it cannot currently be articulated.

Pal's contributions laid the groundwork for the explosion of the imaginative, high-budget science fiction films we've seen over the last couple of decades, and this miniature dragon is truly a triumph of his filmmaking vision. Coupled with the design expertise of Wah Chang and the spectacular Cinerama process – the leading film technology of its day – this spectacular armature stands as the culmination of the stop-motion animation technique, which has since become a lost art due to the advent of CGI effects. It is considered one of the greatest armatures in film history, along with Ray Harryhausen's *Cyclops* from *The 7th Voyage of Sinbad* and Willis O'Brien's *King Kong*.

In the annals of Hollywood history, George Pal will always be remembered as a titan, a brilliant visionary who profoundly shaped the art of motion pictures. This fabulous stop-motion armature is a testament to his genius and his important contributions to fantasy filmmaking, before most understood its essential place in motion picture history. That this precision ball-and-socket armature has survived intact is most unusual, as virtally all were stripped down and cannibalized for use in other films. Preserved by the original modeler in this impressive display, it presents a rare opportunity for collectors to own one of the most significant and complete pieces of special-effects wizardry ever created.

$65,000 – $85,000

Wah Chang



183. HENRY FONDA BATTLE HELMET FROM *THE LONGEST DAY*. (TCF, 1962) Worn in his role as "Brig. Gen. Theodore Roosevelt, Jr. ", this fine military helmet consists of a fiberglass shell with nylon webbed headband, and heavy metal outer helmet with netting and single silver general's star. Worn by Fonda during the scene in which he leads his troops in the assault on Utah Beach. **$800 – $1,200**

184. ARABIAN KAFFIYEH HEADPIECE WORN BY PETER O'TOOLE IN *LAWRENCE OF ARABIA*. (Columbia, 1962) Ornate silk kaffiyeh headpiece with elaborate gold bouillon embroidered thread bindings, worn by O'Toole in the finest role of his lengthy career, as the intrepid T.E. Lawrence in this Academy Award-winning film. Some of the gold thread is tarnished; overall, the piece remains in very good condition considering its age. This signature kaffiyeh is, without question, the finest wardrobe piece from this epic film that one could hope to own! Pictured headcloth is not included, and is shown for display purposes only. **$3,000 – $5,000**

185. PUBLICITY STILL ARCHIVE AND PRESS MATERIAL FOR *LAWRENCE OF ARABIA*. (Columbia, 1962) Lot includes 69 publicity and behind-the-scenes stills from the film, each 8 in. x 10 in. b/w, together with a 33 1/3 rpm record of radio spot announcements for the film with a transcript of the recording and two other vintage press releases. Possibly the most complete collection of stills with promotional material for this epic film still in existence and available to collectors. **$600 – $800**

186. COLLECTION OF MISCELLANEOUS HOLLYWOOD SIGNED PHOTOGRAPHS AND SIGNATURE CARDS. Includes a Buster Crabbe signed photo, Bette Davis signed card with happy face sketch, Mary Pickford typed letter signed, Debbie Reynolds signed photo, Jimmy Durante signed photo, Bill Cosby signed photo, Jim Backus signed Christmas Card, Henry Fonda typed letter signed, Carol Channing signed card, and signed 3x5 cards, many with inscriptions, of: Agnes Moorehead, John Mills, Dinah Shore, Rudy Valle, Red Buttons, Emmett Kelly, James Arness, Kate Smith, Walter Pidgeon, Guy Lombardo, Eddie Albert, Joan Crawford, Ida Lupino, Don Ameche, Fred MacMurray, Red Skelton, Mae West, Greer Garson, Rosemary Clooney, Neil Armstrong, John Wayne, Gloria Swanson, Marlon Brando, Lauren Bacall. Also includes a 1985 Academy Awards nominees luncheon program signed on the cover by Jack Nicholson, Anjelica Huston and Whoopi Goldberg, This is a very nice collection of celebrity signatures; the signed 3x5 cards are especially nice. Interested bidders are strongly encouraged to view this lot in person. **$200 – $300**

187. Jackie Gleason pants and vest from *Papa's Delicate Condition*. (Paramount, 1963) Black wool pinstripe vest and matching pants. Vest has an internal Paramount Pictures ink stamp, and the pants have a Sy Devore label typed *"Jackie Gleason, 5-9-62"*. Worn by Gleason as "Jack Griffith" in this film about an over-indulgent father. **$1,000 – $1,200**

189. Gina Lollobrigida dress for *Lady L*. (MGM, 1965) Beautiful period dress with bright green underskirt and bodice, shrouded with an overgarment of black lace in a floral motif with elaborate beadwork at the bust. Made for the lovely Gina Lollobrigida as "Lady L" opposite Tony Curtis, but ultimately not used as the part was re-cast for Sophia Loren, and the male lead given to Paul Newman. **$1,200 – $1,300**

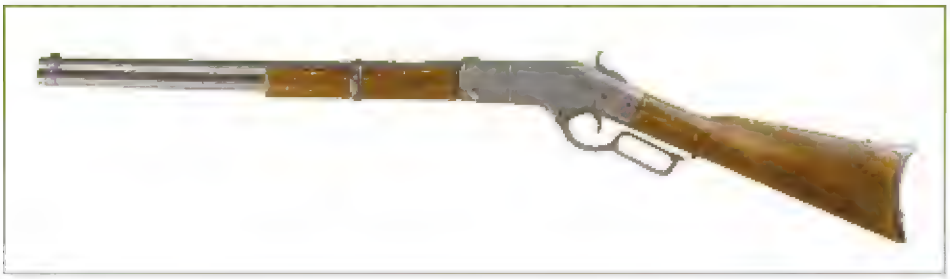
188. Elizabeth Taylor headdress from *Cleopatra*. (TCF, 1963) Gold boullion headress adorned with faux jasmine flowers and golden leaves, with internal Rex - Beverly Hills label. Worn by Elizabeth Taylor in the title role. This film received an Academy Award for Best Costume Design, Color. **$8,000 – $10,000**

190. Marlon Brando sports coat from *Morituri*. (TCF, 1965) Grey herringbone single-breasted sports jacket by Albert Mariani, completely lined in silk. Internal designer label is typed *"Marlon Brando 7-27-64"*, with interior Fox cleaning tag near the sleeve. Worn by Brando in his role as German infiltrator "Robert Craine" in this WWII tale of military espionage. **$1,200 – $1,500**

191. KATHARINE HEPBURN GOWN FROM *THE MADWOMAN OF CHAILLOT*. (Warner Bros., 1969) Designed by Rosine Delamare. Basic Bullocks gown trimmed with lace, sequins, beads, tassels, ribbons, and braids – evoking the style of a madwoman! Worn by Hepburn in her role as "Countess Aurelia" opposite Paul Henreid and Yul Brynner. Legend has it that Hepburn herself added all of the trimmings. Inside "Karinska" label handwritten *"Miss Hepburn"*. Accompanied with a matching black boa. **$3,000 – $5,000**

194. JOHN WAYNE SIGNED PHOTO FROM *HONDO*. 8 in. x 10 in. black and white photograph of John Wayne as "Hondo Lane", signed with sentiment on the image in black ink, *"Good Luck, Jerry. John Wayne"*. Framed. **$400 – $600**

192. STEVE MCQUEEN LEVER-ACTION WINCHESTER RIFLE FROM *THE MAGNIFICENT SEVEN*. (UA, 1960) Prop Winchester model 1892 44 W.C.F. Rifle rendered non-firing, with working lever-action and trigger. Used by Steve McQueen as "Vin" in scene 9, the "First Fight" scene. Comes with the original lot tag from the Ellis Props and Graphics sale. **$4,000 – $6,000**



193. DEAN MARTIN NON-FIRING RIFLE FROM *THE SONS OF KATIE ELDER*. (Paramount, 1965) Prop non-firing lever-action rifle modeled after a Winchester firearm, with working trigger and hammer. The shoulder stock is slightly lose from the frame, and the lower portion of the trigger is missing, but the hammer still cocks and the trigger remains in good working condition. Carried by Dean Martin as "Tom Elder" in scene 13, the "Ambushed by the Elder Gang" scene. A nice prop rifle from this memorable John Wayne film. Comes with a letter of authenticity stating that this gun was originally acquired from Ellis Props and Graphics of Hollywood. **$800 – $1,200**

195. Robert Mitchum and John Wayne prop Winchester loop rifle from *El Dorado*. (Paramount, 1966) Prop non-firing Winchester carbine with custom loop cocking lever. The cocking mechanism, hammer and trigger are still functional, and the wooden stock is lightly stained. Originally acquired from Ellis Props and Graphics of Hollywood, CA. A great prop Western rifle from this classic film. The star-studded cast of El Dorado included John Wayne, Robert Mitchum, Ed Asner and James Caan. Please note: reference image shows John Wayne holding a similar gun, most certainly the hero weapon. This gun offered here was most likely used for long shots or stunts. **$2,000 – $3,000**

198. Pair of Army battle helmets from *The Green Berets*. (Warner Bros., 1968) Green fiberglass helmet with inner nylon webbed headband, accompanied with a metal helmet with cloth camouflage cover. Issued to the set of The Green Berets for use by cast members in various scenes. A great pair of costume pieces from this John Wayne classic. **$200 – $300**

196. John Wayne western shirt from *Big Jake*. (Batjac/National General, 1971) Brown plaid western shirt, with internal Western Costume label typed "John Wayne -- Chest 48 1/2 -- Sleeve 36 -- Collar 17 5/8". Worn by Wayne as "Big Jake McCandles". **$2,500 – $3,000**

197. John Wayne limited edition unopened bourbon decanter. This handsome bourbon decanter is approximately 11 in. tall with a black square base measuring 5 in. on all sides. The gold label on the front of the decanter reads "JOHN WAYNE AMERICAN", and the back is labeled "John Wayne, Kentucky straight bourbon whiskey, 80 proof, 750 ML, Distilled in Kentucky & bottled by Mike Wayne Distilling CO., Bardstown, Kentucky." The paper seal and top of the cork on the back have broken free, although the lower portion of the cork is intact, sealing the full compliment of bourbon inside. **$200 – $300**

199. JACK BEAR COSTUME SKETCH OF "MOTHER NYMPH" FOR *THE PRESIDENT'S ANALYST*. (Paramount, 1967) Sketch of "Mother Nymph" wearing a green and blue backless pastel dress, featuring both front and back views. Accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed by Bear at the lower right, with character and title notations at the lower left. **$500 – $700**

200. TWO ORIGINAL SCRIPTS FROM *DOCTOR DOLITTLE*. (TCF, 1967) Two complete original scripts, one a Second Revised dated June, 1966, and the other a Final dated December 21, 1966. Accompanied with eight revisions. Originally from the collection of Helen "Sunny" Bilkie, the west coast editor of Collier's. **$200 – $300**

201. *SHE FREAK* PROSTHETIC TEETH AND EYE. (Sonney-Friedman Pictures, 1967) Set of prosthetic teeth made of orange peel (broken in two pieces), accompanied with a plastic prosthetic eye. These pieces were created by noted sci-fi and horror make-up artist Harry Thomas for the film, who worked on the *Superman* TV series starring George Reeves, and on more films than any other make-up artist in film history. Thomas was an assistant to Jack Pierce, the famous make-up artist at Universal who designed the make-up effects for *Frankenstein*, *The Wolfman*, and *The Mummy*, among others; Thomas was his assistant. These pieces were worn by the She Freak – the main teeth and one eyeball as seen in the film. A wonderful link to the golden age of Hollywood special effects make-up. **$200 – $300**

202. ARCHIVE OF CELEBRITY SIGNATURES COLLECTED IN A LARGE BOOK. These signatures have been collected in a biographical dictionary, penned directly on the front and back endleaves, and also throughout the dictionary near each star's respective entry. Most of the internal signatures are on small leaves, which have been stapled to the appropriate pages. More than 500 signatures, including: Joe Namath, Marty Feldman, Michele Lee, Robert Conrad, Royal Dani, Bill Bixby, Lou Ferrigno, Shelley Fabares, Betty White, Arthur Godfrey, Larry Hagman, John Denver, Ella Fitzgerald, Susan St. James, Dr. Joyce Brothers, Lynda Carter, David Hedison, Victoria Principal, Eddie Albert, Ricky Schroder (dated June 29, 1978), Kevin Tighe, Albert Salmi, Bob Crane, Brian Aherne, Claude Akins, Gracie Allen, June Alyston, Mohammed Ali, Don Ameche, Richard Anderson, Julie Andrews, Eve Arden, Armand Assante, Lauren Bacall, Anne Bancroft, Walter Pidgeon, Ralph Bellamy, Barbara Bel Geddes, Joan Bennett, Milton Berle, Ann Blyth, Sonny Bono, Ray Bolger, Billie Burke (vintage signature, 1945), James Cagney, John Carradine, Carol Channing, Lou Costello (vintage signature, 1942), Linda Darnell, Robert De Niro, Michael Douglas and Kirk Douglas, Faye Dunaway, Irene Dunne, Errol Flynn, Paulette Goddard, Mariette Hartley, Rita Hayworth, Charlton Heston, Myrna Loy, Mary Pickford, Sidney Poitier, Ronald Reagan, Jane Russell, Barbara Stanwyck, Jimmy Stewart, Elizabeth Taylor, Shirley Temple, Gene Tierney, and Natalie Wood (vintage signature, June 25, 1974). Too many to list! A rare opportunity to amass a comprehensive collection of Hollywood signatures in one fell swoop! **$1,200 – $1,500**

203. Original press book for *First Men in the Moon*. (Columbia, 1964) Original pressbook from this H.G. Wells thriller, rare to have survived in such fine condition. **$200 – $300**

205. Miniature Polidar attack submarine from *Voyage to the Bottom of the Sea*. (Irwin Allen TV, 1964-68) Black painted resin submarine with directional rudder, used for underwater special effects shots. Measures 32 in. long. Originally from the collection of Academy Award-nominated visual effects specialist Greg Jein. **$4,000 – $6,000**

204. *First Spaceship on Venus* three-sheet poster. (Crown International, 1962) Three five-inch slits at the right center, not affecting the image. Condition: A. The colors remain rich and vibrant. **$400 – $600**

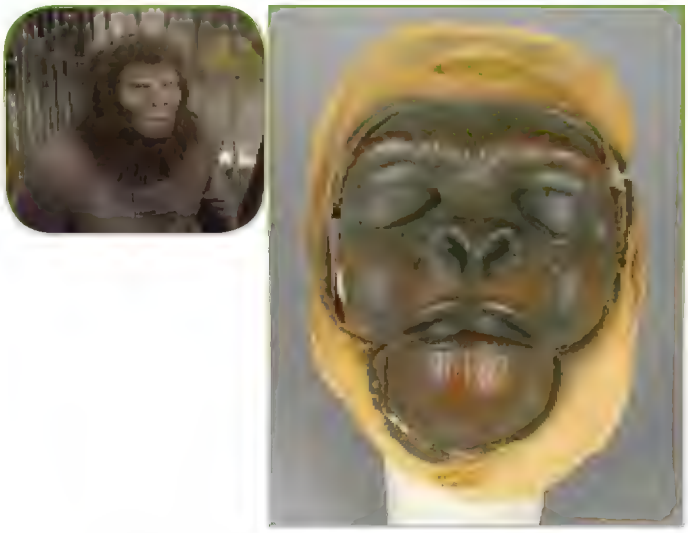
206. Levitation ray gun from *The Ambushers*. (Columbia, 1967) Hand-carved wooden prop pistol painted silver, with red and yellow accents. This unique gun was used on the show to "levitate" its targets, rendering people helpless and non-threatening in this Matt Helm classic. **$2,000 – $3,000**

207. MATTE PAINTING FROM *ROBINSON CRUSOE ON MARS*. (Paramount, 1964) This matte painting features a wonderful rendition of the bizarre Martian landscape, with ice-capped low hills in the distance bordered by an orange/red horizon. Accomplished in acrylic on board. Measures 40 in. x 31 1/2 in. **$1,000 – $1,500**

208. COMPLETE DIANE STANLEY "STEWART" ASTRONAUT UNIFORM FROM *PLANET OF THE APES*. (TCF, 1968) This fantastic original costume was worn by Diane Stanley, who played "Stewart", one of the astronauts aboard the Icarus. The white jacket has "ANSA" and American flag patches with "Stewart" ID leather ID patch above the right breast, and both the jacket and matching pants each have internal Western Costume labels typed "Diane Stanley". The white leather boots with zipper front closure are also original. In immaculate condition, the costume is nearly as pristine as the day the actress wore it for shooting! A unique opportunity to own a complete astronaut uniform from one of the best science fiction films ever made. **$12,000 – $15,000**

209. MORTON HAACK COSTUME SKETCH OF DR. ZAIUS FOR *PLANET OF THE APES*. (TCF, 1968) This stunning, full-color costume sketch is accomplished in gouache and ink on a 16 in. x 20 in. leaf of dark brown artist's illustration paper, and features "Dr. Zaius" wearing a mustard-yellow tunic with matching pants and orangutan boots. Signed by Haack at the lower right in dark black ink. Haack received an Academy Award nomination for Best Costume Design for his work on *Planet of the Apes*, and his original costume sketches for this film are quite rare. This sketch, which wonderfully illustrates the final version of the costume as designed for the film's main antagonist, is especially desirable. **$5,000 – $7,000**

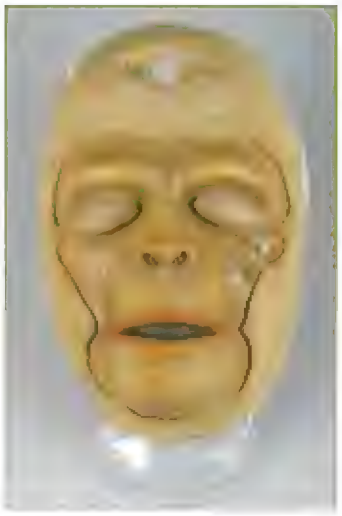
210. Original mint condition full-head gorilla mask from *Planet of the Apes*. (TCF, 1968) This background gorilla mask is constructed of rubber with hand-set hair and resin-coated lower row of teeth. The condition of this head appliance is truly extraordinary, as the rubber typically does not hold up well over time, and many of the surviving heads are broken at the nose. This piece is complete with no cracks, tears or other imperfections. Moreover, most surviving masks are missing the backflap; this one still retains it, and is just missing the Velcro closure. This gorilla head has been meticulously cared for since it was acquired, housed in a climate-controlled environment. Without question, this is the finest original screen-used gorilla mask from *Planet of the Apes* that a collector could ever hope to own! Created by noted Make-Up effects artist John Chambers, who received a Special Academy Award for his work on this landmark film. **$6,000 – $8,000**



211. Original unused gorilla facial appliance from *Planet of the Apes*. (TCF, 1968) Original full facial foam latex appliance, airbrushed in dark tones with gorilla features, created for the first *Planet of the Apes* film for actor Joe Wong but subsequently unused. This was one of the very first test appliances for the production made by John Chambers, and from which all subsequent appliances were based. The piece is slightly detached at the natural borders, and remains in very fine condition. Many of these were cast for the production, and each day the appliances would be carefully placed on the actors, along with makeup and hair in an arduous, time-consuming process. Nearly all of these appliances were discarded after the production closed, rendering those few appliances that have survived extremely rare. A wonderful production artifact from this classic film, which won a special Academy Award for Make-Up. **$800 – $1,200**

212. Original unused "Zira" facial appliance from *Planet of the Apes*. (TCF, 1968) Original full facial foam latex appliance with distinctive simian mouth and eyebrows, created for Kim Hunter for the first *Planet of the Apes* film but subsequently unused. The piece is slightly detached at the natural borders, and remains in very fine condition. Many of these were cast for the production, and each day the appliances would be carefully placed on the actors, along with makeup and hair in an arduous, time-consuming process. Nearly all of these appliances were discarded after the production closed, rendering those few appliances that have survived extremely rare. A wonderful production artifact from this classic film, which won a special Academy Award for Make-Up. **$800 – $1,200**

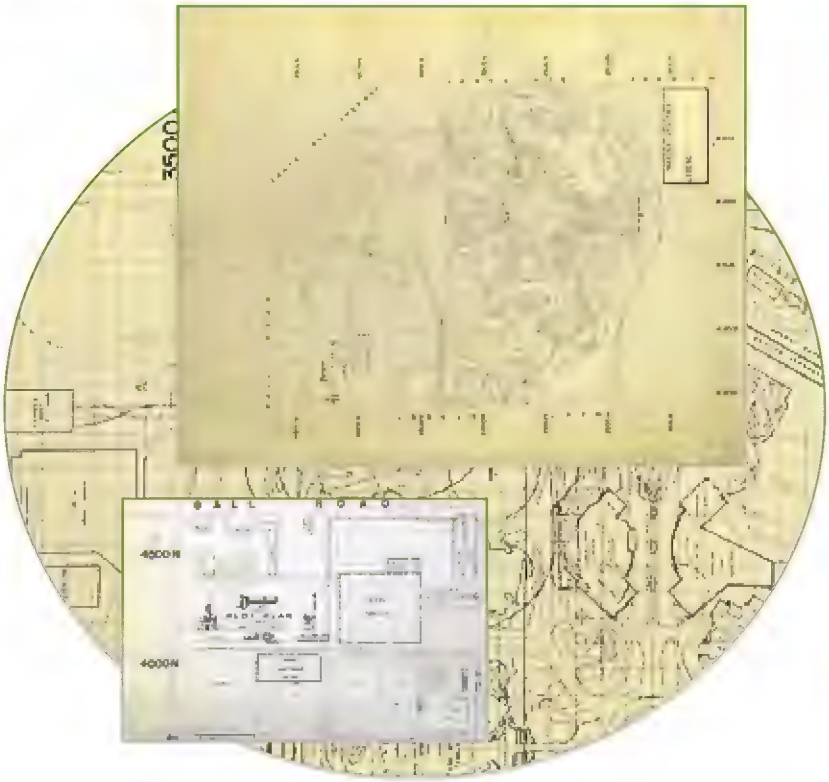
213. HERO GORILLA WOODEN CLUB FROM *PLANET OF THE APES*. (TCF, 1968) This small wooden club measures approx. 10 1/2 in. long, and has an attached leather wrist strap. The lower edge is cracked, and the upper portion exhibits some gouges and scratches from screen-use. Of the two types of clubs made for the gorillas in the first film – rubber stunt clubs and hero wooden versions – the wooden ones are much more rare as a collectible. In fact, this is the first such wooden gorilla club we've ever encountered. **$1,500 – $2,000**



214. ORIGINAL UNUSED CHIMP FACIAL APPLIANCE FROM *PLANET OF THE APES*. (TCF, 1968) Original full facial foam latex appliance with distinctive simian mouth and eyebrows, created for the first Planet of the Apes film but subsequently unused. Two minor tears, at the lower edge of the chin and at the left cheek; overall in very good condition, especially considering its age. Many of these were cast for the production, and each day the appliances would be carefully placed on the actors, along with makeup and hair in an arduous, time-consuming process. Nearly all of these appliances were discarded after the production closed, rendering those few appliances that have survived extremely rare. A wonderful production artifact from this classic film, which won a special Academy Award for Make-Up. **$800 – $1,200**

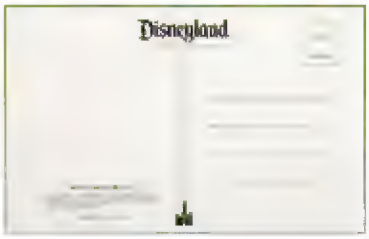
215. ORIGINAL SCRIPT FOR *BUTCH CASSIDY AND THE SUNDANCE KID*. (TCF, 1969) Original 186-page Final script dated July 15, 1968, for this Academy Award-winning film which received seven nominations including Best Picture and Director, and won in four categories including Best Writing. **$600 – $800**

216. ARCHIVE OF SEVEN DICK VAN DYKE COSTUME SKETCHES FROM *THE COMIC*. (Columbia, 1969) Collection of seven original costume sketches of Dick Van Dyke as "Billy Bright", wearing different period costumes by costume designer Guy Verhille, accomplished in gouache and ink on 15 in. x 23 in. leaves of artist's illustration paper. Four of the sketches have fabric swatches attached at the upper right corners. **$1,000 – $1,500**



217. Archive of Disneyland construction blueprints featuring macroplans of various attractions at the theme park. This exceptional archive includes eight original blueprints of the Disneyland theme park, six of which are 38 in. x 46 in., and two of which are 36 in. x 64 in. The drawings each feature different overviews of portions of the park, including the Plaza, Main Street, portions of the different lands adjacent to the Plaza, and an overview of the entire park showing the utility services. Of course, some of the names have changed drastically over the last 50 years: the "Elephant Bathing Area" is now the Jungle Ride, "Aunt Jemima's Kitchen" no longer exists, and the "Friendly Indian Village" and "Tom Sawyer's Island" have both changed focus. One drawing shows an overview of the Pirates of the Caribbean, and another shows the northern service area which many visitors do not even see! **$1,000 – $1,500**

218. Sheet of oversize uncut Walt Disney World and Disneyland postcards. Large single sheet (printer's proof) of oversize postcards, uncut, featuring different views of Disney World and Disneyland. Sheet measures 8 postcards x 8 postcards. **$400 – $600**



219. Sheet of uncut Walt Disney World postcards. Large single sheet (printer's proof) of uncut postcards featuring different views of the Magic Kingdom in Orlando, FL. Sheet is 10 postcards x 10 postcards. Some surface wrinkling. **$400 – $600**

220. Original unused tickets to the 1969 Woodstock festival. This amazing collection consists of four mint, unused original tickets to each of the following Woodstock dates: Friday August 15, Saturday August 16, Sunday August 17, and a ticket to the entire three-day event. Comes with a letter of authenticity from Edward Dill of the Dill Safe Co., Woodbourne, NY, which states that there were originally 50,000 tickets made available for the festival, but when over 400,000 people flocked to the tiny town of Woodstock, the promoters stopped selling tickets and let everyone in. These tickets were preserved intact in mint condition in the promoter's safe, and were given to Dill at a later date. A wonderful collection of original Woodstock memorabilia, perfect for archival framing and display! **$500 – $700**

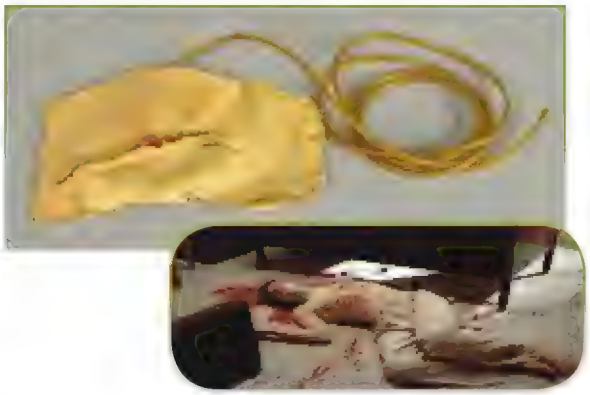
221. JERRY GARCIA IN-PERSON SIGNED ACOUSTIC GUITAR. Fender Model F-210, signed in blue ink on the sound board at the waist, *"Jerry Garcia"*. Comes with a letter of authenticity signed by Garcia dated July 15, 1991. **$800 – $1,000**

223. MARY TYLER MOORE SEQUINED DANCE GOWN BY BOB MACKIE. A beautiful, gold and orange sequined dance gown with zipper back closure and flowing skirt which resembles flames, designed by Bob Mackie and custom-made for Mary Tyler Moore in the early- to mid-1970s. Internal bias label is handwritten *"Mary Tyler Moore"*. **$400 – $600**

222. ROBERT REDFORD SHIRT FROM *THE WAY WE WERE*. (Columbia, 1973) Tan cotton long sleeve shirt with internal Machin label typed *"Robert Redford – September 1972"*. Worn by Redford as "Hubbell" opposite Barbra Streisand. **$1,000 – $1,500**

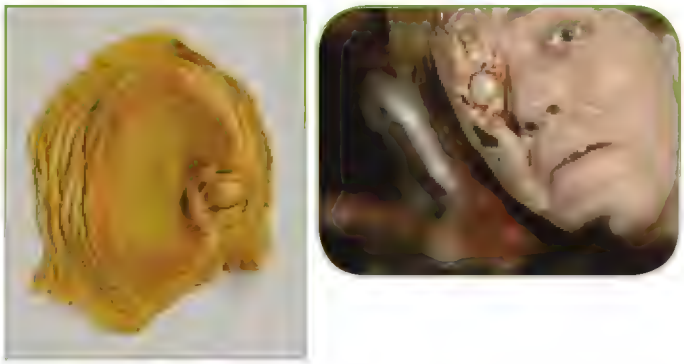
224. EDITH HEAD COSTUME SKETCH OF ELIZABETH TAYLOR FOR *ASH WEDNESDAY*. (Paramount, 1973) Sketch of Elizabeth Taylor as "Barbara Sawyer" wearing a heavy beige hooded coat and matching pants. Accomplished in gouache and ink on an 8 1/2 in. x 11 1/2 in. leaf of vellum, attached to a larger piece of matting. Notations on the sketch in Edith Head's hand, and signed at the lower right *"Edith Head"*. **$800 – $1,000**

225. Jack Nicholson U.S. Navy sailor's hat from *The Last Detail*. (Columbia, 1973) White cotton canvas Dixie cup-style navy hat worn by Jack Nicholson as Billy "Bad Ass" Buddusky. Internal Western Costume ink stamp in red, and handwritten "Buddusky" in black ink on the inside crown. **$400 – $600**



226. Brad Dourif special effects suicide wound from *One Flew Over the Cuckoo's Nest*. (UA, 1975) Expertly-crafted foam latex throat appliance with jagged wound, and hidden supply tube from which special effects blood was pumped into the cut from beneath. Used by Brad Dourif in his role as "Billy", after the electrifying scene when "Nurse Ratched" discovers him in his room with a girl. Overcome with guilt and fearful that Ratched would tell his mother, Billy slits his throat, taking his own life. An excellent, museum-quality special effects piece from the most chilling moment of this Academy Award-winning film. In very fine condition considering its age. **$500 – $700**

227. Prop revolver from *Westworld*. (MGM, 1973) From this early 1970s Michael Crichton classic, black Colt-style single-action revolver with wooden handgrips, issued to cast members for use on the set. Modeled after a Colt Peacemaker pistol. This prop was originally acquired from Ellis Props and Graphics of Hollywood, CA.
$600 – $800



228. William Finley facial appliance from *Phantom of the Paradise*. (TCF, 1974) Latex facial appliance worn by Finley in his role as "Winslow Leach", the disfigured musician who plans revenge on the man who stole his music and his girl, played by Jessica Harper. According to the story, "Winslow" is disfigured from getting caught in a record press. This key make-up appliance is seen in the very final moments of the film, when "Winslow", as "The Phantom", reveals himself during his dying throes. **$300 – $500**

229. Original *Jaws* production master script. Final draft script – the master production copy for the film – complete with original typed and handwritten changes, revised story synopsis, scene breakdown and script change memos. The script also includes an original screening program. An amazing production artifact from this important Spielberg film. **$400 – $600**

230. Screen-used shark tooth from *Jaws*. (Universal, 1975) Small resin shark's tooth painted white with red-colored blood, from the mouth of "Bruce", the famous mechanical shark who terrorized film audiences in the 1970s. Measures 2 in. long. Screen-used teeth from *Jaws* are quite rare; this is the first such screen-used tooth we've ever encountered. **$300 – $500**

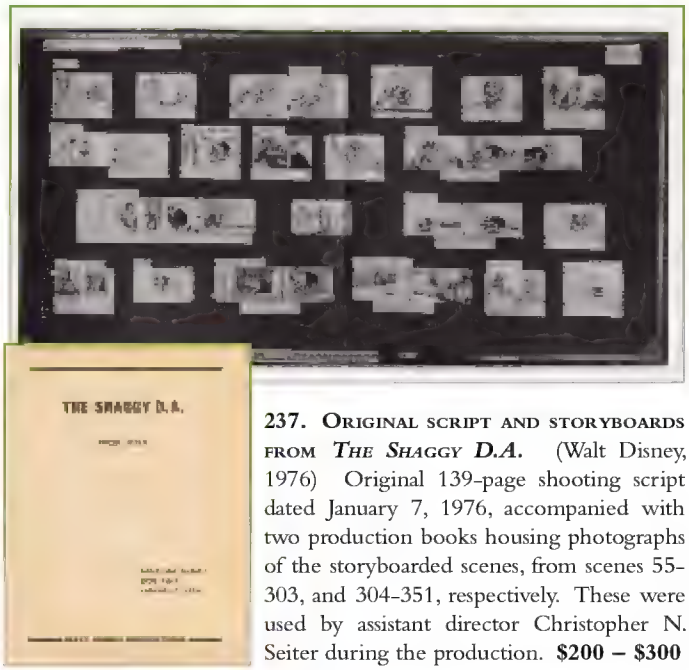
231. ORIGINAL POSTER CONCEPT ART FOR *THE OUTLAW JOSEY WALES*. (Warner Bros., 1976) Original ink and aquatint sketch of Clint Eastwood in the title role, created as a concept for the final poster art. Drawn on a 19 in. x 27 in. leaf of vellum, and accompanied with a larger backing board on which is typed the following description: *"Screaming head of Clint with guns ready. Very close up and every pore needle sharp. Dirty faced and ferocious. Separate shot of back view silhouette image – very little detail. Just guns all over him and knife in leg strap. Pursuers coming over hill."* Elements of this drawing were incorporated into the final artwork. Beautifully rendered, this sketch is a wonderful piece of original production art from the film, perfect for framing and display. **$1,000 – $1,500**

233. ROBERT DE NIRO SHIRT FROM *THE GODFATHER: PART II*. (Paramount, 1974) Lightweight cotton collarless Madras shirt, with interior Western Costume label typed *"Robt. De Niro #4"*. Worn by De Niro as the young "Vito Corleone", a role for which he won an Academy Award for Best Supporting Actor. The film also won another five, including Best Picture. **$800 – $1,000**

232. JAMES CAAN SPURS FROM *COMES A HORSEMAN*. (UA, 1978) Pair of steel spurs with etched silver accents on which is ornately engraved the initials "JC", adjustable leather bootstraps, and round rowels. Worn by James Caan in the lead role as "Buck Athearn" throughout the film. Accompanied with a letter of authenticity from Danny Costa, who worked as a stuntman in the film. **$400 – $600**

234. JOE MANTEGNA FEDORA FROM *THE GODFATHER: PART III*. (Paramount, 1990) Brown fedora with studio blood on the left side and underneath the brim. Worn by Mantegna as "Joey Zasa", during the scene in which Andy Garcia, disguised as a mounted policeman, ambushes him on the street and kills him in cold blood. **$1,000 – $1,500**

235. Arnold Schwarzenegger western shirt from *The Villain*. Light blue western-style shirt with black piping and black cord draw-string at the collar. Internal Nudies label, and an additional bias label typed *"Arnold Schwarzenegger 9-14-78"*. Worn by Schwarzenegger as the "Handsome Stranger", or "Cactus Jack" in this film – one of his earliest screen roles and his first major stab at acting. This film was released fully three years before Arnold would star in his breakout role, as "Conan the Barbarian", and become a household name. **$2,500 – $3,500**



237. Original script and storyboards from *The Shaggy D.A.* (Walt Disney, 1976) Original 139-page shooting script dated January 7, 1976, accompanied with two production books housing photographs of the storyboarded scenes, from scenes 55-303, and 304-351, respectively. These were used by assistant director Christopher N. Seiter during the production. **$200 – $300**

238. Original script for *Pete's Dragon*. (Walt Disney, 1977) 145-page Revised Script dated March 29, 1976, with original note as given to unit manager Christopher N. Seiter. Also includes two production memos, and a photographed copy of a storyboard of the film. **$200 – $300**

236. Stockard Channing dance dress from *Grease*. (Paramount, 1978) Red silk cocktail dress with black sequin polka dots, and black tulle underskirt. Worn by Stockard Channing as the clique-y high school bad girl "Rizzo" during the American Bandstand dance, at which she shows up with rival gang leader "Leo" (Dennis Stewart) and dances during the "Born to Hand Jive" number. One of the most beloved films of its generation, Grease was also Stockard Channing's break-out film, from which she went on to greater Broadway and silver screen success. Original screen-used wardrobe and props from *Grease* are rare, and this piece, worn during one of the most exciting scenes of the film by the troubled teenage malcontent "Rizzo", is especially desirable. **$5,000 – $7,000**

239. Original shooting script for *The Cat from Outer Space* with cast sheets. (Walt Disney, 1978) 148-page Revised Shooting Script dated April 5, 1977, accompanied with two sets of cast and crew contact sheets. This sci-fi comedy featured an all-star cast, including Ken Berry, Sandy Duncan, Harry Morgan, Roddy McDowall, and MacLean Stevenson. **$200 – $300**

240. PAIR OF SCRIPTS AND A STAGE PASS FOR *THE BLACK HOLE*. Walt Disney, 1978) Revised Script with working title "Space-Probe One" dated August 17, 1978, and an additional Revised Script with same date and final title, "The Black Hole". Accompanied with a stage pass, and a production photograph of three of the "robots" that manned the U.S.S. Cygnus. Originally from the collection of unit production manager Christopher N. Seiter. **$300 – $500**

242. MINIATURE SPACESHIP CHAIR AND CONTROL PANEL FROM *THE BLACK HOLE*. (Disney, 1979) 10 in. sculpted foam chair from the bridge of the U.S.S. Cygnus, visible in front of one of the ship's control panels, accompanied with a back lit lexan panel measuring 14 in. x 10 in. **$300 – $500**

241. FARRAH FAWCETT-MAJORS MINIDRESS FROM *LOGAN'S RUN*. (MGM, 1976) Green sleeveless minidress, lavishly embroidered with silver bouillon, worn by Farrah in her role as "Holly" in this futuristic thriller. **$8,000 – $10,000**

CELEBRITY ANIMAL TRAINER FRANK INN AND HIS MOST FAMOUS CHARGE, BENJI. In a career spanning six decades, Frank Inn trained animals for dozens of movies and TV shows. His students included Cleo the basset hound from the 1950s Jackie Cooper show *People's Choice* and Arnold Ziffel the pig for the 1960s television sitcom *Green Acres*. He also trained the nearly 500 animals that appeared in TV's *The Beverly Hillbillies*. Animals trained by Inn received dozens of Patsy awards - the animal equivalent of the Oscar - from the American Humane Association.

His best-known animal was the spunky, heroic mutt Benji. Inn rescued the original Benji from the Burbank Animal Shelter in 1960, and the loveable pooch grew up to star in the TV series *Petticoat Junction*, then later came out of retirement to make the *Benji* series of movies, which have become some of the most popular and beloved canine films in Hollywood history.

The following eight lots are from Frank Inn's personal collection, and represent some of the most treasured keepsakes from Benji's life and career.

243. Benji's leather collar and brass dog tag. Tan leather buckle collar with brass medallion dog tag engraved "BENJI" in bold letters. Accompanied with a flat, unused bag of "Benji's Dog Food" by Purina, featuring America's favorite canine wearing a similar tag. **$1,500 – $2,500**

246. Benji's pet carrier suitcase. Blue vinyl pen carrier suitcase with zipper front, used by Benji to accommodate his demanding schedule of personal appearances and casting calls – only the best for a true Hollywood celebrity! Comes with a photograph of Benji settled comfortably within. Originally acquired from Benji's trainer, Frank Inn. **$1,000 – $1,500**

244. Benji's personal leash, grooming brush, and other on-set items. Green molded plastic dog bowl, his long tan dog leash, a favorite red rubber ball, a smaller white hard plastic wiffle ball and a metal dog grooming brush. Originally acquired from Benji's trainer, Frank Inn. **$1,000 – $1,500**

245. Benji's lighting double stand-in from *Benji Takes a Dive at Marineworld*. (ABC-TV, 1981) Benji's lighting double is constructed from foam latex with applied tan & brown synthetic fur, with facial marking hand-painted to match the real dog. The "double" is made to Benji's exact proportions. Wearing an apricot orange Scuba diving suit with a Seatec round patch featuring a fish, and a separate bubble-style helmet from his 1981 TV special, *Benji Takes a Dive at Marineworld*. This network special boasted, "The first dog in the history of the world to Scuba dive!" The costume was designed by Richard Vaughan. Also includes a May 1981 TV magazine cover featuring an image of the real Benji in a similar outfit. A wonderful, lifelike piece of Benji memorabilia! **$2,000 – $3,000**

247. BENJI'S TRAVEL LICENSE AND "PAWTOGRAPH" STAMP. California Department of Food and Agriculture health certificate, permitting Benji to travel to Paris, France dated September 14, 1978, accompanied with his "Pawtograph" paw-print stamp used to give autographs, a Frank Inn professional logo, and a promo/press kit with Frank's business cards and Benji's headshot. Originally acquired from Benji's trainer, Frank Inn. **$600 – $800**

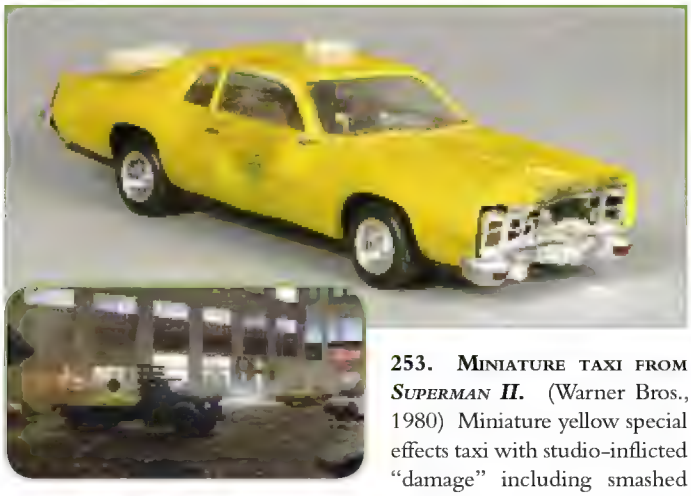
248. BENJI'S TAN CANVAS DIRECTOR'S CHAIR BACK. This director's chair back features a hand-painted likeness of Benji as well as his name in large bold letters, "BENJI". Measures 7 in. x 21 in. Originally acquired from Benji's trainer, Frank Inn. **$600 – $800**

249. BENJI'S VELVET HAT AND RED CHRISTMAS CAP FROM THE MACY'S THANKSGIVING DAY PARADE. Green velvet pilgrim-style hat with black hatband and buckle worn in the Macy's Thanksgiving Day Parade, accompanied with a red Christmas stocking/cap with attached bell and mistletoe, worn in a Christmas parade and other personal appearances. Originally acquired from Benji's trainer, Frank Inn. **$600 – $800**

250. THREE PLAQUES HONORING BENJI. Lot includes one large engraved brass plaque (approx. 12 in. x 15 in.) thanking Benji for "all he has done to make Jerry's Kids happy", from his grand marshallship of the Longview Mall Balloon Race for MDA, and two smaller plaques (approx. 5 in. x 5 in.) presented to Benji, one from the South Salt Lake Fire Dept. Originally acquired from Benji's trainer, Frank Inn. **$600 – $800**

251. PATSY AWARD FOR TRAMP THE DOG FOR HIS PERFORMANCE ON *MY THREE SONS*. (ABC-TV, 1960-72) Patsy award presented to Tramp by the American Humane Association for "excellent' performance by an animal actor in 1964 – the Humane Association's equivalent of an Academy Award. Measures 12 in. x 10 in. **$500 – $700**

252. PROP SWORD FROM *FLASH GORDON*. (TCF, 1980) Large stylized resin sword painted gold, carried by one of the colorful soldiers of Ming's short-statured guard/entourage. Measures approx. 36 in. long. Some chipping to paint, and tip has been repaired. **$300 – $500**



253. Miniature taxi from *Superman II*. (Warner Bros., 1980) Miniature yellow special effects taxi with studio-inflicted "damage" including smashed front end and bullet hole in the passenger's window. The car is further airbrushed to appear covered in black soot, and is wired to illuminate with a NiCad battery pack, located underneath the chassis. Measures 11 in. long. Used as one of the taxis during the scene in which Gen. Zod and crew blow the cars of Metropolis around with their breath, as Superman attempts to stop their rampage. **$600 – $800**

254. Patrick Stewart hero laser pistol from *Dune*. (Universal, 1984) This exquisitely constructed pistol is made of brass-plated metal, welded at the seams and joined on the left-hand side with small set screws. The embedded trigger in the upper quarter of the frame retracts, as does the metal machined metal snub-nosed barrel. Some of the brass plating has worn over the years, but overall the piece remains in very good condition. Seen clearly in the final climactic scenes, when Gurney Halleck (Stewart) recognizes Paul (Kyle MacLachlan) on the battlefield, exclaiming *"Paul!? They said you were dead!"* This prop pistol is of the highest quality and construction. Carried by one of the principal actors in a key scene, it is one of the most desirable props from this classic sci-fi film to ever come to auction. **$4,000 – $6,000**

255. Daryl Hannah's hero mermaid tail from *Splash*. (Disney, 1984) The memorable costume from this charming mid-1980s film, which featured the filmmaking talents of Ron Howard and Tom Hanks in their first film collaboration. The tail is fashioned from translucent urethane, then meticulously hand-airbrushed in orange with yellow highlights. Measuring just over 5 ft. long, this tail was used in a number of scenes after the pretty "Madison" is revealed as a mermaid, most notably when "Walter Kornbluth" (Eugene Levy) sprays her with a garden hose and shouts *"Behold, the mermaid!"* Also used for the swimming scenes, this was one of four tails created for the film, but the ONLY one used by Hannah in the production, and is featured in all of the advertising and poster artwork for the. film. Some minor tears at the hips where Hannah would shimmy into the tail; overall, this instantly-recognizable piece is in remarkably good condition considering its age and use. Comes with a letter of provenance from Academy Award-winning makeup effects artist Robert Short, who designed and custom-crafted this tail for the production. **$15,000 – $20,000**

256. MAY ROUTH COSTUME SKETCH OF DARYL HANNAH AS "MADISON" FROM *SPLASH*. (Disney, 1984) Sketch of Daryl Hannah as the mermaid "Madison" wearing a light blue sundress, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board. Signed at the lower right by costume designer May Routh, with notation "The Ballroom". This dress was worn in the scene where Hannah accompanies Tom Hanks to the ball, after which she is exposed as a mermaid by the crazed "Walter Kornbluth" (played by Eugene Levy), who shouts *"Behold, the mermaid!"* **$1,500 – $1,800**

257. UNDERSEA ALIEN HIBERNATION 'COCOON' FROM *COCOON*. (TCF, 1985) Fiberglass cocoon molded in the shape of an alien conch shell, with hand-set simulated polyurethane barnacles and other crustaceans. The lower section of the cocoon was removed to permit ocean water to fill the piece as ballast, so that it would sit soundly submerged on the ocean floor during production. The painted surface is somewhat deteriorated from contact with the sea water during production, but can be easily restored. A highly recognizable production artifact from the critically acclaimed box office hit, which received an Academy Award for Best Visual Effects. Approx. 48 in. long x 26 in. high. Comes with a letter of authenticity from Academy Award-winning special effects designer Robert Short, who designed the cocoons and dolphin effects on the film. **$1,000 – $1,500**

258. SEAN CONNERY PERIOD COSTUME FROM *HIGHLANDER*. (TCF, 1986) An exceptional two-piece period costume made of hand-dyed maroon suede with extensive bouillon embroidery and buttons. Both the jacket and knickers are fully lined. This handsome costume was worn by Connery as the immortal Spanish swordsman "Juan Sanchez Villa-Lobos Ramirez", in his first appearance on-screen and throughout much of the film. Originally from the personal collection of director Russell Mulcahy, this costume was also on exhibit at the British Film Institute in London. **$10,000 – $15,000**

259. Sean Connery Winchester shotgun from *The Untouchables*. (Paramount, 1987) Prop Winchester model 1897 12 gauge riot shotgun rendered non-firing, with working slide action and trigger. Used by Sean Connery in scene 10, the "First Raid" scene. Comes with the original lot tag from the Ellis Props and Graphics sale. **$2,000 – $3,000**

260. Kevin Costner Winchester shotgun from *The Untouchables*. (Paramount, 1987) Winchester 12 gauge riot shotgun rendered non-firing, with working slide action and trigger. Used by Kevin Costner in the lead role as crime-fighter "Eliot Ness", in scene 13, the "Protecting the Family" scene. Comes with the original lot tag from the Ellis Props and Graphics sale. **$2,000 – $3,000**

261. Richard Dreyfuss uniform jacket and pants from *Moon Over Parador*. (Universal, 1988) Grey linen single-breasted jacket with five brass buttons and ranking stripe on each cuff, accompanied with a pair of matching pants. Each piece has an internal bias label handwritten *"R. Dreyfuss"*. Worn in his role as "Jack Noah", the actor who is fooling the people of Parador as their dictator, "President Simms". **$500 – $700**

262. Underworld portal door from *Beetlejuice*. (Warner Bros., 1988) White-painted prop wooden door façade, with coupling on the reverse for suspension on a special effects boom. Used in the scene where "Adam" and "Barbara" (Alec Baldwin and Geena Davis) are plunged onto the surface of Saturn and are threatened by a ghoulish sand worm. The door is visible in a forced perspective as they peer back towards the sky, desperately looking for a way out. Measures 14 in. x 30 in. Constructed by Academy Award-winning special effects designer Robert Short for the film, and comes with his letter of authenticity. **$300 – $500**

263. PROP PISTOL FROM *RAMBO III*. (Carolco, 1988) Black rubber semi-automatic stunt pistol with CCCP and star insignia on the side of the grip, carried by one of the Russian soldiers based in Afghanistan. House in a custom shadowbox display. Originally acquired from Ellis Props and Graphics of Hollywood. **$300 – $500**

264. STAY-PUFT MARSHMALLOW MAN GLOVE FROM *GHOSTBUSTERS*. (Columbia, 1984) Foam rubber four-fingered glove, with remnants of white paint as used in the film. Measures approx. 9 in. wide, and housed in a custom plexiglass display box. **$300 – $500**

265. ORIGINAL DAN AKROYD PRODUCTION MAQUETTE FROM *GHOSTBUSTERS II*. (Columbia, 1989) Custom made heavy resin bust of Dan Akroyd as a fiendish-looking ghoul, in character as "Dr. Raymond Stantz", meticulously hand-painted and mounted on a wood base. This maquette was created for the production, but ultimately not used for the intended scene (the sequence was cut from the final version of the film). A fantastic, presentation-quality maquette from the film. Measures 10 in. tall. **$800 – $1,000**

266. SANSKRIT CLOTH FROM *INDIANA JONES AND THE TEMPLE OF DOOM*. (Paramount, 1984) This Sanskrit cloth fragment is hand-painted with two ancient Indian figures – Sankara's meeting with Shiva on Mount Kalisa, and measures 6 in. x 7 1/2 in. Integral to the plot of the film, this cloth was originally given to Indiana by a boy from the village, from which the sacred Sankara stones have been stolen. Indiana later explained the meaning of the images and the writing on this cloth: Sankara climbs Mount Kalisa and meets Shiva who tells him to "go forth and combat evil", gaving him five magic rocks. Later, Indiana finds a secret passage in Pankot Palace which has a wall painting depicting the same scene as the cloth, with the words "Do not betray this truth". This passage eventually leads him to the caves where the village children are kepts as slaves by the evil Thugee cult. A great prop from the second film in the Indiana Jones trilogy. Originally acquired from Barry Wilkinson, the film's property master. **$3,000 – $4,000**

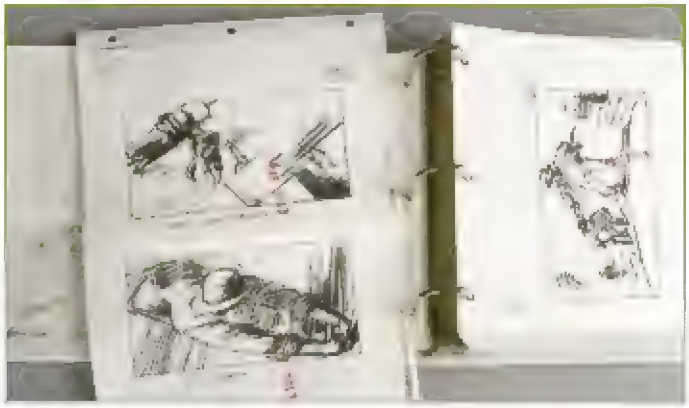
267. JULIAN GLOVER PROP PISTOL FROM *INDIANA JONES AND THE LAST CRUSADE*. (Paramount, 1989) Black anodized blank-firing pistol modeled after a Walther PPK, with removable clip, cocking action and working trigger. Engraved on the left side of the slide "BBM POLICE kal 8mm K - made in Italy". Carried by Julian Glover as the evil antagonist, "Walter Donovan", in the "Three Challenges" scene. **$1,000 – $1,500**

268. Nashida's jacket from *Black Rain*. (Paramount, 1989) Black wool double-breasted jacket with black leather lapels, made by a Japanese designer with custom label on the inside pocket. Worn by Yuya Uchida in his role as "Nashida". **$300 – $400**

269. James Bond Walther PPK pistol from *License to Kill*. (UA, 1989) Hard rubber prop gun with painted brown handgrips, cast from an original gun, replete with two series numbers on the left side of the frame (presumably the Walter S/N and the prop master's inventory number). Used by Timothy Dalton in the fight scenes, this prop comes with a letter of provenance stating that the gun was originally acquired from Stembridge Gun Rentals of Los Angeles, the armorer who originally supplied the prop weapons for the film, as well as scanned copies of the original invoice, and work order on production company letterhead. A great prop weapon from the most serious of all the Bond films! **$4,000 – $6,000**

270. Sioux hatchet with feathers from *Dances With Wolves*. (Orion, 1990) Steel hatchet with rawhide-wrapped wooden handle, adorned with two feathers and ornamental beads. Carried by one of the Sioux warriors in the film. Measures 18 in. long. **$300 – $500**

271. Goldie Hawn nightgown and robe from *Bird on a Wire*. (Universal, 1990) Black satin nightgown with spaghetti straps, accompanied with a peach and black silk satin full-length sleeveless robe with black floral motif on the chest. **$1,000 – $1,200**



272. Working storyboard book from *Back to the Future Part III*. (Universal, 1990) Complete set of storyboards for the film (photocopied), each page stamped in red *"PAR 0013"*. These storyboards were originally the personal copy of John Zemansky, the film's property master. Over 300 pages. **$500 – $700**

273. PATRICK SWAYZE CASUAL COSTUME FROM *GHOST*. (Paramount, 1990) Lightweight purple silk pull-over shirt, together with a pair of black denim pants, worn by Patrick Swayze as "Sam". **$2,000 – $3,000**

274. UNUSED INSTANT MARQUEE FROM *BATMAN*. (Warner Bros., 1989) 10 ft. x 3 ft. instant marquee banner made of vinyl, with unused adhesive strips still retaining their adhesive backing. Also comes with the original theater instructions for installing the marquee in the theater. **$200 – $300**

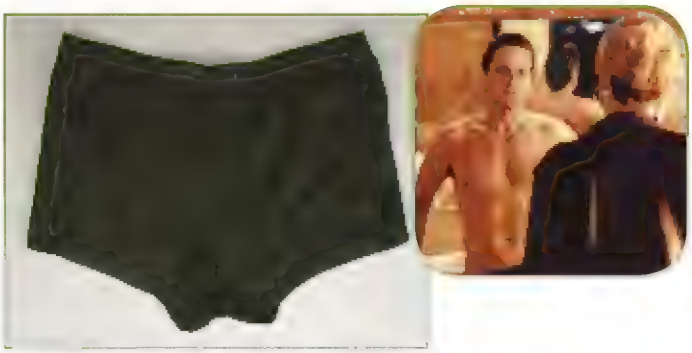
275. PAT HINGLE DIRECTOR'S CHAIR BACK FROM *BATMAN RETURNS*. (Warner Bros., 1992) Black canvas chair back printed *"Pat Hingle"* (the actor who played "Commissioner Gordon") in bold white script on the front, and batwing design on the back. Measures approx. 20 1/2 in. x 7 in. **$100 – $200**

276. MICHAEL KEATON HERO BATMAN COWL FROM *BATMAN RETURNS*. (Warner Bros., 1992) Original screen-used hero Batman cowl with stylized pointed bat ears, integral mask and shoulder armor, all made from delicate foam latex. The iconic yellow and black Batman motif hangs just below the neck at the center of the chest. Some damage to the ears has been repaired. Comes with a certificate of authenticity from director Tim Burton, and a follow up letter from Warner Bros. Burton's letter reads: *"The costume donated is an official costume that was worn by Michael Keaton during the production of the film Batman Returns. The movie will be released June 19, 1992. I hope that this costume will bring as much joy to the person who ends up with it as I experienced directing the movie."* The cowl was originally sold at a charity auction in 1992, prior to the film's release. **$6,000 – $8,000**

277. *Batman Returns* screen-used political campaign poster for The Penguin. (Warner Bros., 1992) Art deco-style political poster of Danny Devito as The Penguin, reading "Oswald Cobblepot for Mayor". Measures 63 in. x 43 in. overall. **$300 – $500**

278. Jim Carrey's hero Riddler costume from *Batman Forever*. (Warner Bros., 1995) Green velour body suit with black question-mark motif, and hidden zippers on each shoulder to ease dressing. This signature costume was worn by Carrey as the hilarious and misguided scientist Edward Nygma, who transformed himself into The Riddler. **$4,000 – $6,000**

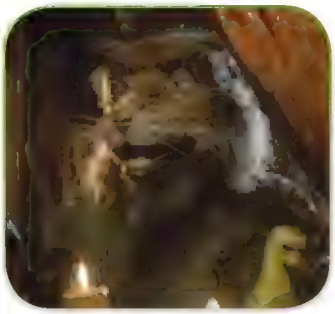
279. Dustin Hoffman stunt sword from *Hook*. (Columbia/TriStar, 1991) Silver painted rubber stunt sword with elaborate red and gold painted rubber hand guard, used by Dustin Hoffman as "Capt. Hook" in the fight sequences. Some small portions of the hand guard are chipped from production use. Measures approx. 40 in. long. **$1,500 – $2,000**



280. Michael Douglas boxer shorts from *Basic Instinct*. (Carolco/TriStar, 1992) Pair of black silk boxer shorts worn by Douglas as "Nick Curran", just following the sexually explicit bedroom scene, one of the many scenes for which this psychological thriller is famous. Douglas can be seen wearing these boxer shorts when "Rocky" (Leilani Sarelle) confronts him in the bathroom, and warns him to leave "Catharine" (Sharon Stone) alone, otherwise she'll kill him! Comes with a framed image of Douglas wearing the shorts in the film. **$500 – $700**

281. Alien figure from *Intruders*. (Television miniseries, 1992) Small grey alien made of foam latex painted silver, and dressed in a silver bodysuit. The hands feature long spindly fingers, and the oversize foam latex has a tiny mouth and large black almond-shaped eyes. Designed by Robert Short, this creature was used for the saucer crash scene. Measures approx. 4 ft. tall. Comes with a letter of authenticity from Academy Award-winning special effects designer Robert Short. **$300 – $500**

282. FULL-SIZE ANIMATRONIC DONATELLO FROM *TEENAGE MUTANT NINJA TURTLES III: THE TURTLES ARE BACK... IN TIME.* (TCF, 1992) Life-size animatronic Donatello turtle, constructed of reinforced foam latex with resin eyes and teeth, mounted solidly on a wooden base. The prop features all of Donatello's protective sports gear: knee and elbow pads, a leather belt and shoulder strap, hard shell, and his distinctive purple mask. The eyes, eyebrows, teeth and mouth change positions, controlled by the wired console to allow a wide range of expression. Stands over 6 ft. tall. Originally acquired in 1997 from All Effects Co., Inc. ***Much of the latex skin is weak and beginning to tear, and the piece will require some restoration to stabilize.*** **$4,000 – $6,000**



283. FULL-SIZE ANIMATRONIC SPLINTER FROM *TEENAGE MUTANT NINJA TURTLES III: THE TURTLES ARE BACK... IN TIME.* (TCF, 1992) Life-size animatronic "Splinter" – the ninja master and mentor to the four heroic Teenage Mutant Ninja Turtles – constructed of hand-set hair over a metal frame, with resin eyes and teeth, mounted to a chair. His fur is greying in areas near his face, and the small teeth are yellowed to reflect his age. Originally acquired in 1997 from All Effects Co., Inc., for over $8,000. ***Interested bidders please note: this prop is very fragile, with pieces of loose fur and latex in need of repair. The prop will require extensive work to return it to its screen-used condition.*** **$400 – $600**

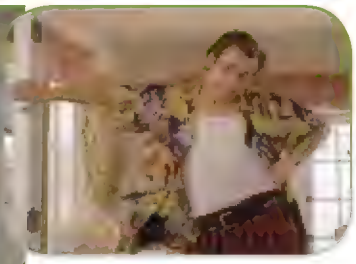
284. ELECTRO-MECHANICAL TIME MACHINE SCEPTER FROM *TEENAGE MUTANT NINJA TURTLES III: THE TURTLES ARE BACK... IN TIME.* (TCF, 1992) This ornately carved hero prop has a handle made to resemble bone, with central claw ornament (one claw is broken) holding a crystal ball with a surmounted hexagon-shaped light fixture. In the center of the light fixture, a small hourglass rotates with the sands of time. The top of the piece removes to reveal the battery-powered light and wiring, along with the gearing for the hourglass. This important prop is a key plot device in the film, enabling the pizza-loving turtles to be transported back in time. Measures 31 in. long. **$2,000 – $3,000**

285. Special effects illuminating stunt rocket pack from *The Rocketeer*. (Disney, 1991) Silver painted resin rocket pack, internally wired to illuminate with an amber glow from within the exhaust nozzles to resemble ignition. A microprocessor causes the lighting effect to flicker, adding even more realism! Comes with an electrical power pack which supplies power to the effects. Measures 25 in. tall x 18 in. wide. A very impressive piece! **$4,500 – $6,500**

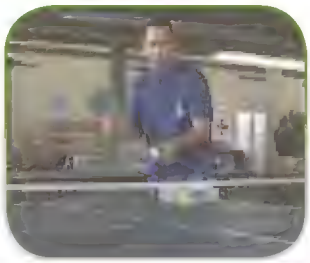
286. John Lithgow prop pistol from *Cliffhanger*. (TriStar, 1993) Black rubber stunt pistol, molded after Desert Eagle .357 Magnum, carried by Lithgow in his role as "Eric" opposite Sylvester Stallone. This film was nominated for three Academy Awards in 1994, including Best Visual Effects. **$400 – $600**

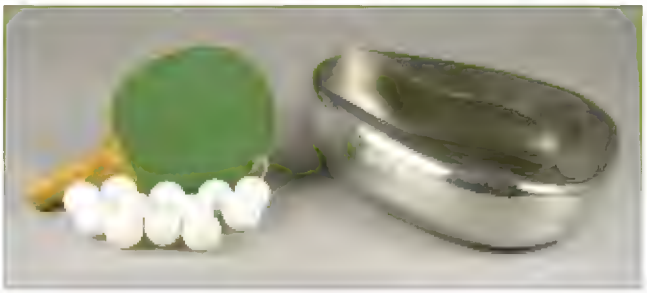
287. Prop egg from *Jurassic Park*. (Universal, 1993) Resin dinosaur egg, airbrushed with light and dark tones, measuring approx. 7 1/2 in. in length. Used for the scene in which Sam Neill witnesses the hatching of a baby dinosaur in the laboratory. Also includes two Polaroid snapshots from the filming location, one of Sam Neill, and the other of a Jurassic Park jeep. **$800 – $1,000**

288. Jim Carrey's mermaid tail from the Herb Ritts photograph in *Rolling Stone* magazine (July 13-27, 1995). This teal and turquoise "merman" tail is made of translucent urethane, designed as a custom fit for the lithe Jim Carrey for a sitting with celebrated Hollywood photographer Herb Ritts. The resulting bizarre portrait appeared in the July 13-27, 1995 issue of *Rolling Stone* magazine, and was also featured in Herb Ritts' acclaimed collection of celebrity portraiture, Work (Bullfinch, 1996), which included many of Ritts' photographs then on display at the Boston Museum of Fine Arts. Comes with a letter of provenance from Academy Award-winning makeup effects artist Robert Short, who designed and custom-fabricated both this tail and the mermaid tail for Daryl Hannah in Splash. **$1,000 – $1,500**



289. JIM CARREY COSTUME FROM *ACE VENTURA: PET DETECTIVE*. (Warner Bros., 1994) White sleeveless ribbed cotton t-shirt, together with a pair of silk purple and maroon striped pants. This instantly-recognizable ensemble was worn by Carrey as "Ace" through much of the film. **$800 – $1,000**





291. TOM HANKS BEDPAN, PING-PONG PADDLE & BALLS FROM *FORREST GUMP*. (Paramount, 1994) Chrome plated bedpan, accompanied with a single ping-pong paddle and 12 ping-pong balls from the famous scene in which the wounded hero learns to become a champion table tennis player. These wonderful props were originally acquired from the studio after the close of production. **$600 – $800**

290. TOM HANKS CASUAL ENSEMBLE FROM *FORREST GUMP*. (Paramount, 1994) Dark blue polo shirt, together with a pair of off-white chinos and blue argyle socks. Worn by Hanks during one of the most heart-rending scenes of the film, when he talks to Jenny at her gravesite near the end of the film, telling her of how he's raising their son, Forrest Jr. Hanks is wearing these clothes when the camera shows him reading a bedtime story to his son, and later as he reads "Curious George" to his son while waiting for the school bus. The socks are also visible when the camera pans down to the symbolic feather at the end of this scene. **$1,500 – $2,000**

292. MORGAN FREEMAN PRISON UNIFORM FROM *THE SHAWSHANK REDEMPTION*. (Columbia, 1994) Blue and white pinstripe cotton shirt with prisoner patch printed no. "30265" at the left breast pocket, accompanied with a pair of blue denim pants. Each piece has an internal Western Costume ink stamp, and the pants are additionally handwritten *"Red #4"*. Worn by Freeman as the level-headed old-timer "Red", opposite the unjustly incarcerated Tim Robbins. **$2,000 – $3,000**

293. Tim Robbins prison uniform from *The Shawshank Redemption*. (Columbia, 1994) Blue and white pinstripe cotton shirt with prisoner patch printed no. "37927" at the left breast pocket, accompanied with a pair of blue denim pants. Each piece has an internal Western Costume ink stamp, and handwritten *"Andy"* in the collar of the shirt and the inside waistband of the pants. Worn in the film by Robbins as "Andy Dufresne". **$2,000 – $3,000**

294. Special effects Death Sphere from *Phantasm III: Lord of the Dead*. (Starway, 1994) The sphere measures approx. 5 in. diameter, and is mounted on a custom plexiglass base through a cut-out in the back of the sphere. The two miniature blades move up and down via an internal spring. This key prop was used by The Tall Man (played by Angus Scrimm) as one of his efficient killing machines – in the film, the blades are designed to embed themselves in the victim's forehead, and then the cranial vault is pierced by a drill which sucks the victim's brain out! Originally acquired from a prop maker who worked on the film. **$1,000 – $1,500**

295. Brandon Lee leather coat, worn at the time of his death on the set of *The Crow*. (Miramax, 1994) Black leather mid-length coat by the Leather Warehouse, size 38, bought specifically for Brandon Lee and worn in character as "Eric Draven" in the film. Accompanied with a letter of authenticity from Darryl Levine, wardrobe supervisor on the film. Most significantly, the jacket shows evidence of blood at the lower right-side hem in the back of the jacket, strongly suggesting that this is the actual jacket worn by Lee at the time of his death on the set of *The Crow*.

On that tragic day in March of 1993, Lee was on the set preparing to film the final scenes, including a flashback sequence where it is revealed how his character was originally murdered. The plot, which had undergone several re-writes, called for "Eric Draven" to enter his apartment to discover a group of intruders beating his fiancée. One of the robbers was to approach Lee and fire a handgun at him repetitively, leaving him for dead.

When the cameras began to roll, Lee entered the apartment, and on cue, "Fun Boy" (one of the intruders) turned to face Lee, leveled the gun, and fired. Brandon held his stomach, motioned to director Alex Proyas to "Cut" then fell backwards against the door. Seconds later, Proyas shouted "CUT!" Brandon remained on the floor, while his friend and stunt choreographer Jeff Imada ran over with a paramedic to see if he'd hit his head on the door when he fell and knocked himself out. They discovered a thin slit an inch below and to the right of his navel, but this didn't hold any clues as to what had happened. Removing Brandon's jacket, they spotted a hole in his t-shirt; by this time, the young actor had slipped into unconsciousness. An ambulance was called, and Brandon was rushed to the hospital where doctors discovered that a cap from the blank-firing pistol had penetrated his abdomen and lodged into his spine. Despite the heroic efforts of the trauma surgeons, Lee was pronounced dead five hours later. **$4,000 – $6,000**

296. LIAM NEESON TUNIC FROM *ROB ROY*. (UA, 1995) Heavy rough-hewn cotton tunic in crème, with intention studio distressing and soiling for use by Neeson near the end of the film, when he is captured and presented to the Marquis of Montrose (John Hurt). Internal bias label in the collar is hand-written (faintly) *"Liam"*.
$600 – $800

297. ALICIA SILVERSTONE SIGNATURE PLAID JACKET AND SKIRT FROM *CLUELESS*. (Paramount, 1995) Electric yellow plaid jacket and matching miniskirt by Junior Gauthier – Italy, with attached oversize safety pin and chain on the hip. Handwritten in white ink on each designer label, *"PAR"* (for Paramount). Worn by Silverstone in her breakout role, as wealthy Beverly Hills high school student "Cher", in this charming comedy that set fashion trends for an entire generation of teenagers.
$4,000 – $6,000

298. JOHNNY DEPP HERO COSTUME FROM *DON JUAN DEMARCO*. (New Line, 1995) Don Juan de Marco's trademark seventeenth century Spanish nobleman costume, highlighted by a full-length black cape, black hat and mask, leather gloves, waist sash, knee-length embroidered boots, an elaborate orange velvet vest with printed lining and engraved silver buttons and conchos, elegant wool trousers and a crisp white custom shirt worn by actor Johnny Depp in the title role. All major elements of this costume are labeled with studio costume labels. One of only two such ensembles built for the production. Also included is a lavishly matted Don Juan de Marco costume design sketch (color reproduction) by designer Kristen Everberg, showing Depp wearing the proposed costume. An exceptional costume from this wonderful Johnny Depp feature film. Originally acquired from Western Costume Company. **$4,000 – $6,000**

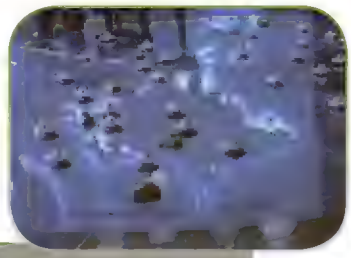
299. Johnny Depp signature screen-worn jewelry from *Don Juan DeMarco*. (New Line, 1995) Don Juan de Marco jewelry collection including Johnny Depp's gold-tone metal signet ring featuring the engraved monogram "de M" and a decorative heart crest, his gold-tone metal small hoop earring, silver-metal crested cuff links and silver-metal brooch. Worn by Depp in the title role, along with the hero costume offered in the previous lot. Originally acquired from Western Costume Company. **$2,000 – $2,500**

300. Johnny Depp contemporary costume from *Don Juan DeMarco*. (New Line, 1995) Pair of studio-distressed denim jeans, grey pullover long sleeve shirt, and a red and grey baseball-style jersey t-shirt, worn by Depp in the title role during the scene in which he is placed at the Woodhaven Mental Institution. **$1,500 – $2,000**

301. Brady kids' talent show costumes from *The Brady Bunch Movie*. (Paramount, 1995) Complete collection of all six colorful 1970s-style jumpsuits, as worn by the Brady kids in their talent show performance – one of the most memorable episodes of the television series, hilariously re-created in this film. Each costume consists of a custom top with embroidery and fringe along the sleeves and collar, and matching pants. **$1,500 – $2,000**

302. CLAY "POKEY" ANIMATION FIGURE FROM *GUMBY: THE MOVIE.* (Arrow/Premavision, 1995) Instantly-recognizable "Pokey" Claymation character with large eyes and four simple legs, used in the production of this limited-release film based on the beloved 1950s television series. Measures 5 in. long. Originally acquired from a member of the Art & Gloria Clokey production crew. **$400 – $600**

303. CLAY "GUMBY" ANIMATION FIGURE FROM *GUMBY: THE MOVIE.* (Arrow/Premavision, 1995) Classic green "Gumby" Claymation figure, with distinctive bulky feet and legs. Used for the production of this limited-release film, based on the beloved 1950s television series. Measures 7 in. tall. Originally acquired from a member of the Art & Gloria Clokey production crew. **$400 – $600**



304. MINIATURE FLYING SAUCER AND TANK FROM *MARS ATTACKS!* (Warner Bros., 1996) Silver-painted resin flying saucer miniature, together with an olive-green resin tank miniature, used in the war-room scene on the large floor map. Each measures approx. 6 in. **$600 – $800**

305. MARTIAN SNOW-GLOBE BALL FROM *MARS ATTACKS!* (Warner Bros., 1996) Urethane snow-globe style ball with internal Martian figure. Tossed by the Martian ambassador in Congress, just before he incinerates the assembled masses with his ray gun. Measures approx. 5 in. diameter. **$1,500 – $2,000**

306. HERO ALIEN RAY GUN FROM *MARS ATTACKS!* (Warner Bros., 1996) Wonderfully detailed, hand-painted resin pistol. Small micro-switch on the handgrip activates a red LED pulse light in the tip of the barrel, used as a marker for the post-production optics. This prop ray gun was used specifically in the scene where the alien destroys Congress – one of the most sensational scenes of the film! Comes with a letter of authenticity from Warner Bros. A fine prop from this cult classic. **$4,000 – $6,000**

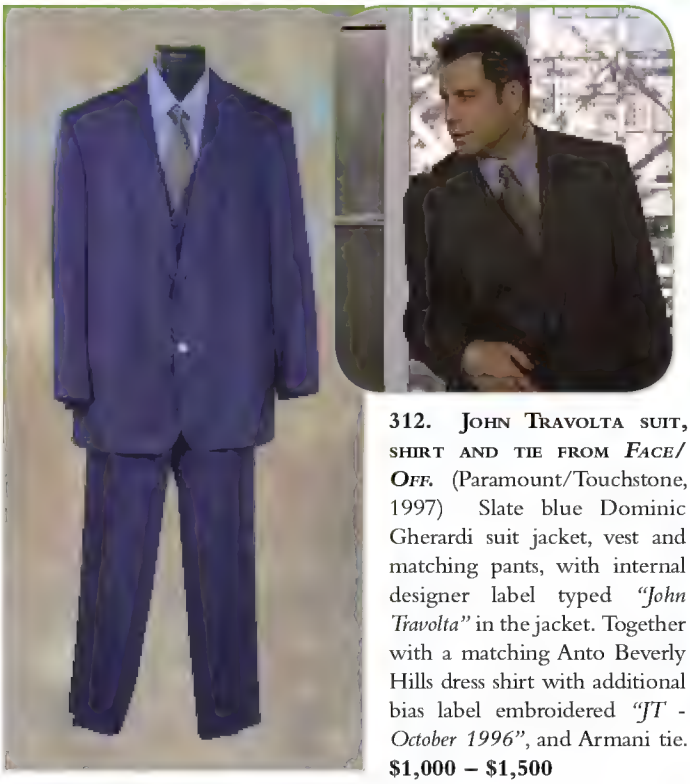
307. Disney clay prototype figure of the *Hunchback of Notre Dame*. (Disney, 1996) This prototype figure was modeled for use as the handle for a novelty umbrella, and features the Hunchback standing askance with his hands on his hips. Made by Derek DeVoe. Mounted on a wooden base. The figure stands approx. 5 in. high. **$200 – $300**

308. Disney clay prototype figure of the *Hunchback of Notre Dame*. (Disney, 1996) This prototype figure was modeled for use as the handle for a novelty umbrella, and features the Hunchback sitting on a brick wall. Made by Derek DeVoe. Mounted on a wooden base. The figure stands approx. 4 ½ in. high. **$200 – $300**

309. Madonna - Eva Peron charity box from *Evita*. (Buena Vista, 1996) White painted box with slipcover hand painted *"Fundacion – Eva Peron"*, and slot cut in the top portion for donations. Measures 8 in. wide x 6 in. deep x 12 in. tall. **$600 – $800**

310. Randy Quaid g-suit from *Independence Day*. (TCF, 1996) Pair of military-issue flightsuit pants with integral air bladder, as used by military pilots for high-g maneuvers. Internal tag is handwritten *"Randy"*. Worn by Quaid during the final climactic scenes, when he pilots his jet towards the alien mother ship and succeeds in attacking it. **$600 – $800**

311. Nicholas Cage jumpsuit and hood from *Face/Off*. (Paramount/Touchstone, 1997) Pair of Kelly green coveralls with blue canvas slip-on shoes, together with a black cotton hood, worn by Nicholas Cage as he leaves Erewhon Prison and boards the helicopter. **$1,000 – $1,500**



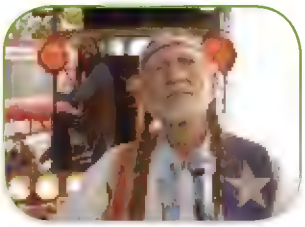
312. JOHN TRAVOLTA SUIT, SHIRT AND TIE FROM *FACE/OFF.* (Paramount/Touchstone, 1997) Slate blue Dominic Gherardi suit jacket, vest and matching pants, with internal designer label typed *"John Travolta"* in the jacket. Together with a matching Anto Beverly Hills dress shirt with additional bias label embroidered *"JT - October 1996"*, and Armani tie. **$1,000 – $1,500**

313. COLT .38 SNUB NOSE REVOLVER FROM *JACKIE BROWN.* (Buena Vista/Miramax, 1997) Wooden handled Detective's Special revolver with leather holster, carried in "Max Cherry's" (Robert Forster) glove compartment. Comes with a Brauer Bros. soft carrying case. **$1,000 – $1,200**

314. MIKE MYERS PINSTRIPE PSYCHEDELIC SUIT AND SHIRT FROM *AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY.* (New Line, 1997) From the first (and arguably the best) film in the adventures of the English playboy/agent, the signature light blue and navy pinstripe suit with four-button jacket and matching tapered pants, accompanied with a red and white polka dot shirt. The jacket has an internal bias label handwritten *"M. Myers"* and the shirt has an internal Palace Costumes label and SKU in the collar. **$5,000 – $7,000**

315. SILVER FEMBOT COSTUME FROM *AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY.* (New Line, 1997) "These boots were made for walkin', and that's just what they'll do..." Classic silver Fembot bikini costume featuring a silver-painted leather top with snap-ring perforations, accompanied with a matching pair of mini-shorts, white leather ankle boots and white leather gloves. Worn by one of the three bombshell Fembots, who were armed with submachine-gun breasts! An excellent original costume from one of the best moments of the film. As an instantly recognizable film icon, the Fembots have taken their place alongside the Stepford Wives as some of the most notorious sex-symbol robots to ever grace the silver screen. **$800 – $1,000**

316. Furry boots worn by Mike Myers and Heather Graham in *Austin Powers: The Spy Who Shagged Me*. (New Line, 1999) Pair of long white fur boots, used by both Mike Myers and Heather Graham in the shopping scene, made in Italy by Ideal. Size 39-40 (Italian). **$600 – $800**



319. Willie Nelson leather stars & stripes vest from *Austin Powers: The Spy Who Shagged Me*. (New Line, 1999) Red, white and blue dyed leather vest with stars & stripes design, and long red fringe at the lower hem. Internal Palace Costumes label with inventory SKU. Worn by the country crooner in his cameo appearance, when Dr. Evil's rocket is mistakenly identified as a large piece of the male anatomy. **$800 – $1,000**

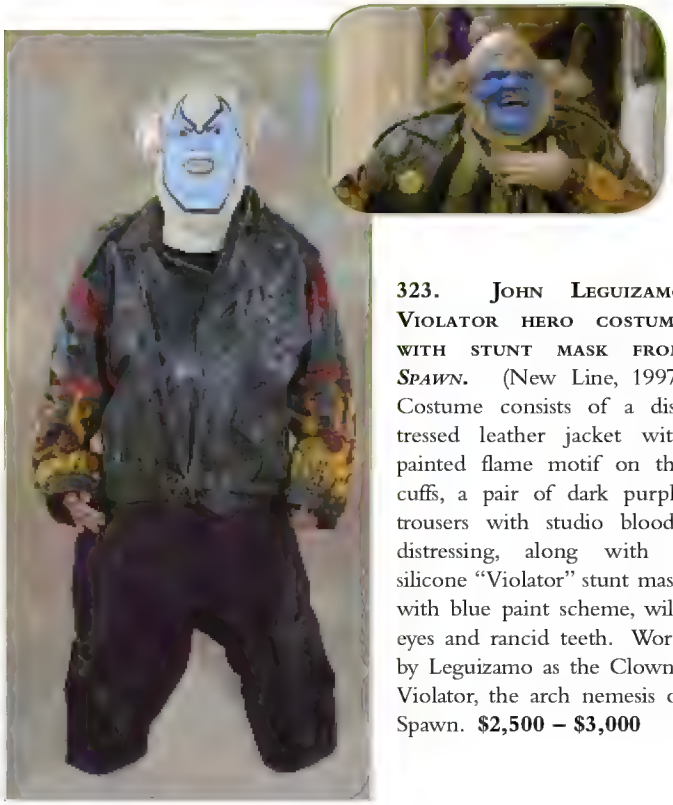
317. Frau Farbissina leather dominatrix outfit from *Austin Powers: The Spy Who Shagged Me*. (New Line, 1999) Black patent leather and chains dominatrix outfit with kneeboots, worn by Mindy Sterling as the authoritarian "Frau Farbissina" in a deleted scene from the film, in which she is shown straddling a boy-toy victim and calling out "Austin!" in her patented shrill shriek! **$800 – $1,000**

318. Dr. Evil submarine commander uniform from *Austin Powers in Goldmember*. (New Line, 2002) Complete costume consisting of a white uniform jacket with silver embroidered ranking stripes, matching pants, and shoes. Worn by Mike Myers as Dr. Evil in his "Submarine Lair" – his Evil Submarine – in the film. Comes with a letter of authenticity from New Line. **$3,000 – $5,000**

320. WOODY HARRELSON PAISLEY SHIRT FROM *AUSTIN POWERS: THE SPY WHO SHAGGED ME*. (New Line, 1999) Loose cotton multi-colored paisley long sleeve shirt, with internal Palace Costumes label with inventory SKU, and Profils Du Monde, Beverly Hills designer label. Worn at the very end of the film when a young autograph seeker finds him sitting in an outdoor restaurant; the two then sight Dr. Evil's unusually shaped rocket entering the atmosphere. **$300 – $500**

321. MIKE MYERS PURPLE VELVET SUIT FROM *AUSTIN POWERS IN GOLDMEMBER*. (New Line, 2002) Neon purple velvet single-breasted jacket, lined with an orange psychedelic silk print, together with a pair of matching trousers. Worn at the end of the film for the premiere of "Austinpussy" with Foxxy Cleopatra (Beyonce Knowles).
$6,000 – $8,000

322. GOLDMEMBER SIGNATURE COSTUME FROM *AUSTIN POWERS IN GOLDMEMBER*. (New Line, 2002) Gold jumpsuit costume with attached cape and bouillon accents, worn by Mike Meyers in yet another of his outrageous character creations, as "Goldmember", the sinister Dutch colleague of Dr. Evil, after whom the film is named. **$3,000 – $5,000**



323. JOHN LEGUIZAMO VIOLATOR HERO COSTUME WITH STUNT MASK FROM *SPAWN*. (New Line, 1997) Costume consists of a distressed leather jacket with painted flame motif on the cuffs, a pair of dark purple trousers with studio blood/distressing, along with a silicone "Violator" stunt mask with blue paint scheme, wild eyes and rancid teeth. Worn by Leguizamo as the Clown/Violator, the arch nemesis of Spawn. **$2,500 – $3,000**

324. Mobile infantry helmet from *Starship Troopers*. (Touchstone/TriStar, 1997) This non-microphone version is constructed of grey-painted fiberglass, with black-painted interior foam head cushion and chinstrap. Worn by the mobile infantry during the attack scenes. **$400 – $600**

327. Rare black pilot's jumpsuit from *Starship Troopers*. (Touchstone/TriStar, 1997) Weatherproofed synthetic zip-front jumpsuit with zippered pockets and silver wing insignia patch at the upper left breast. Marked inside in white ink "Felipe" and "Tanner" – two of the stuntmen who worked on this film. Very few of these jumpsuits were made for the production; this one remains in excellent condition. **$600 – $800**

325. Stunt Morita rifle from *Starship Troopers*. (TriStar, 1997) Prop Morita assault-style rifle made of heavy foam rubber painted dark grey and silver, with black nylon shoulder strap. Minor wear from film use. Measures 40 in. long. **$400 – $600**

326. Carmen's hero pilot jacket from *Starship Troopers*. (Touchstone/TriStar, 1997) Grey wool waistcoat with silver flight insignia pin on the left lapel, and black and silver ranking insignia on the collar points. Internal designer label is handwritten *"Carmen"*. Worn by actress Denise Richards as the lovely "Carmen Ibanez". **$800 – $1,000**

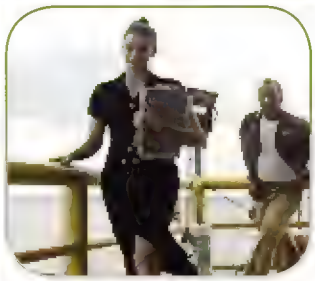
328. Dina Meyer "Dizzy" school uniform from *Starship Troopers*. Complete costume consisting of a mauve zipper-front sleeveless vest, matching cotton sleeveless shirt, black skirt and pair of black leather knee boots. Both the shirt and vest are marked "Dizzy" inside, and the shirt has a studio tag printed "Troopers". The boots are also each marked "Dizzy 1". Worn by Dina Meyer through much of the beginning of the film. **$700 – $900**

329. DIZZY'S JUMPBALL UNIFORM FROM *STARSHIP TROOPERS*. (Touchstone/ TriStar, 1997) This complete jumpball uniform consists of a orange and black tiger-striped jersey with number 1 on the front and "Tigers" on the reverse, and is accompanied with the helmet, pants, gloves, shoes and all pads as worn by Dina Meyer as "Dizzy Flores". **$1,000 – $1,200**

332. MINIATURE MADISON SQUARE GARDEN SEATS AND MINIATURE EGG FROM *GODZILLA*. (TriStar, 1998) Miniature stadium seats painted light blue, which have been crushed by Godzilla in a special effects rampage. Seats measure approx. 1 1/2 in. tall. Together with a brown-painted styrofoam egg with translucent epoxy on one end. Measures approx. 5 1/2 in. long. **$400 – $600**

330. BRUCE WILLIS OILMAN'S OUTFIT FROM *ARMAGEDDON*. (Buena Vista, 1998) Grey cotton work shirt with intentionally soiled Stamper Oil patch, white t-shirt, tan work pants and belt with intentional soiling, brown leather gloves, and pair of black boots. Worn by Willis in his role as "Harry Stamper" in the opening scenes of the film. **$2,500 – $3,500**

333. PROP UZI PISTOL FROM *BLADE*. (New Line, 1998) Black-painted resin static gun, modeled after an UZI 9mm automatic pistol, used in the first Blade film by one of the attackers. **$600 – $800**



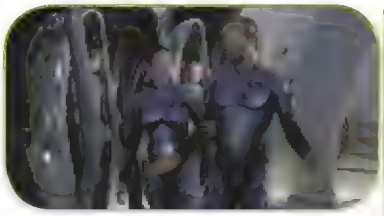
331. LIV TYLER CLIPBOARD AND PAPERWORK FROM *ARMAGEDDON*. (Buena Vista, 1998) Aluminum clipboard and case, with "Stamper Oil" decal on the cover, and prop printouts showing seismic testing of the oilfields. Carried by Liv Tyler as "Grace" in the opening scenes. **$700 – $900**

334. Pair of throwing glaives from the *Blade* films. (New Line, 1998 & 2002) Pair of throwing glaives – one polished aluminum and one heavy polished stainless steel – each with center raised insignia on black backgrounds. Both are hinged at the center and collapse. Used in both films, these exceptional maritial arts props each measure approx. 10 in. long. **$1,000 – $1,500**

335. Leonor Varella "Nyssa" vampire costume from *Blade II*. (New Line, 2002) Tight-fitting zip-front leather jacket with red jeweled collar, and matching black leather pants. Internal Momentum Design in each piece, and Roots label in the jacket. Worn by the beautiful Leonor Varela as "Nyssa". **$2,000 – $3,000**

336. Prop submachine gun from *Blade II*. (New Line, 2002) Dark grey and black painted rubber submachine gun, modeled after an UZI pistol with unique clip and barrel. **$600 – $800**

337. Prop pistol and holster from *Blade II*. (New Line, 2002) Foam rubber pistol painted silver, grey and black with oversize frame. Some of the paint is cracking, and the trigger is torn, but overall the pistol remains in very good condition. Accompanied with a custom-made leather holster with nylon straps and quick-release fasteners. This pistol was possibly used by Wesley Snipes in the film. **$600 – $800**



338. William Hurt "John Robinson" flightsuit from *Lost in Space*. (New Line, 1998) Complete costume consisting of a black neoprene jumpsuit adorned with silver and black foam body armor, with "Jupiter Mission" insignia at right chest and shoulder, and various attachments which are wired to illuminate. Also includes a pair of matching stylized space boots. Worn by William Hurt as "Prof. John Robinson" in this 1998 film rendition of the classic 1960s TV series. Comes with a letter of authenticity from New Line. **$2,000 – $3,000**

339. WILLIAM HURT PROP LASER PISTOL, COMMUNICATOR AND HOLSTER FROM *LOST IN SPACE*. (New Line, 1998) Custom-made grey nylon and rubber utility belt, with official mission patch insignia on the holster. Accompanied with grey and black rubber laser pistol, and matching hand-held resin communicator. Used by John Hurt in his role as "Prof. John Robinson". **$1,500 – $1,800**

341. SECURITY GUARD PROP RIFLE FROM *LOST IN SPACE*. (New Line, 1998) Black painted resin-covered assault-style rifle with two handgrips and surmounted scope. Used by one of the security guards. **$600 – $800**

340. MIMI ROGERS "MAUREEN ROBINSON" FLIGHTSUIT FROM *LOST IN SPACE*. (New Line, 1998) Complete costume consisting of a black neoprene jumpsuit adorned with silver and black foam body armor, with "Jupiter Mission" insignia at right chest and shoulder, and various attachments which are wired to illuminate. Also includes a pair of matching stylized space boots. Worn by Mimi Rogers as "Maureen Robinson" in this 1998 film rendition of the classic 1960s TV series. Some weakness in the neoprene at the shoulders. Comes with a letter of authenticity from New Line. **$2,000 – $3,000**

342. SACRIFICIAL PROP DAGGER FROM *THE MUMMY*. (Universal, 1999) Bronze and blue-painted rubber Egyptian-style dagger, measuring approx. 20 in. long, used in the Anuk Su Namun resurrection sequences. Tip of the dagger is broken, incurred during the filming of the scene. **$800 – $1,000**

343. STONE-AGE SLOT MACHINE FROM *THE FLINTSTONES IN VIVA ROCK VEGAS*. (Universal, 2000) Full-size prop slot machine constructed of multi-colored and painted fiberglass, with three spinning "petroglyph" wheels and hinged "bone" lever on the right side (does not operate the wheels). The center coin slot beckons stone-age gamblers to insert their "clams"! Clearly visible in the center of the casino floor, when Betty walks in with Mick Jagged and the Stones. Stands nearly 7 ft. tall! **$1,000 – $1,500**

344. Jennifer Lopez crossbow from *The Cell*. (New Line, 2000) Ornate silver-painted rubber crossbow with single stainless steel arrow, used by Jennifer Lopez in the final climactic scenes when she confronts "Carl" in the frightening, surreal recesses of his mind. With this crossbow, Lopez skewers him to the floor and declares "My world – my rules!" before killing him with a dagger to the heart. **$800 – $1,000**

347. Doug Bradley screen-worn Pinhead appliance from *Hellraiser: Inferno*. (Miramax, 2000) Complete rear head appliance made of white foam rubber with all original pins intact, worn by Doug Bradley in his role as "Pinhead", one of the most frightening silver screen demons of the last 20 years. The appliance still has evidence of studio blood on the skull portion, and also exhibits the original piano wire "pulled" skin effect at three places on the extreme rear portion. Comes with a letter of authenticity from the film's make-up effects designer. **$300 – $400**

345. Jennifer Lopez casual outfits from *The Cell*. (New Line, 2000) Grey skirt with embroidered motif at the lower hem, accompanied with a loose fitting crème rayon blouse. Together with a pair of grey Capri's and a light blue spaghetti strap tank with Monterrey print on the front. Also includes a pair of Via Spiga low-heeled flats. These two casual ensembles were worn by Lopez during her frightening forays into the troubled recesses of "Carl's" subconscious. Comes with a letter of authenticity from New Line. **$800 – $1,000**

348. Russell Crowe casual ensemble from *A Beautiful Mind*. (Imagine/Universal, 2001) Light tan print shirt, black corduroy pants with cuffs, and a pair of black-dyed Converse high-tops, worn by Russell Crowe in the lead role as the troubled genius John Nash. (Note: the black shoes were not worn with this outfit, but were worn earlier in the film by Crowe during his university days with several different outfits.) This film received four Academy Awards in 2002 including Best Picture, and was nominated for another four including Best Actor (Russell Crowe). **$800 – $1,000**

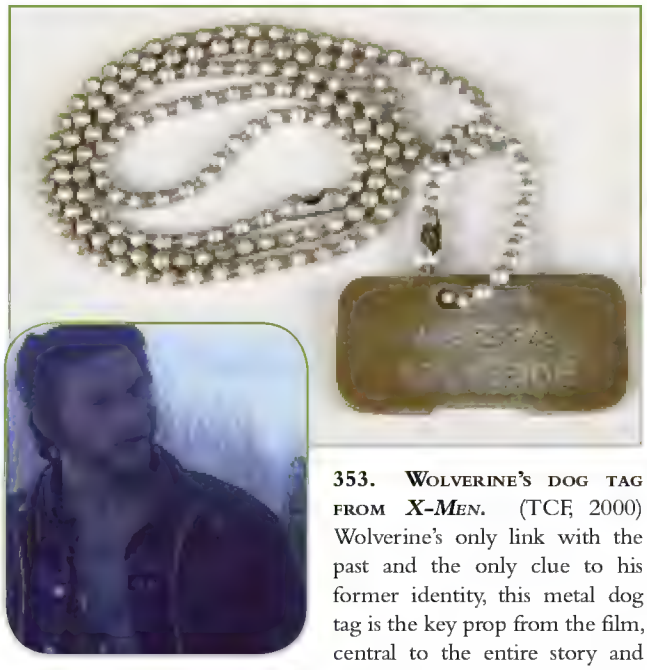
346. Vince Vaughn shirt and technical pants from *The Cell*. (New Line, 2000) Melon-colored long sleeve shirt with snap closure, and internal Anto Beverly Hills label embroidered "V.V. Oct. 1999", together with a pair of customized brown slacks, split in the back by the studio with stretch inserts in the back of the leg, and six black nylon fabric ties. Worn during the torture scene when Vaughn's character enters "Carl's" mind to retrieve Jennifer Lopez. Comes with a letter of authenticity from New Line. **$400 – $600**

349. JACKIE CHAN SUIT FROM *RUSH HOUR 2*. (New Line, 2001) Navy blue single-breasted suit jacket and pants in a subtle plaid pattern, with a John David Ridge designer label in the inside breast pocket typed *"Mr. Jackie Chan"*. Together with a blue Armani dress shirt and a striped Mazziimo Bizzocchi tie. Worn by Chan in his role as "Inspector Lee". **$1,500 – $2,000**

351. ADAM SANDLER ANGEL SUIT FROM *LITTLE NICKY*. (New Line, 2000) Crème colored sweat jacket with pink trim and Angel wing logo on the chest, accompanied with a pair of matching pants and sneakers. **$600 – $800**

350. AMERICAN FLAG AND WOODEN CASE FROM *THE LAST CASTLE*. (DreamWorks SKG, 2001) Triangular wooden case with hinged top, which opens to reveal the folded American flag and gold rope, as used in the film. Starring James Gandolfini, Robert Redford and Mark Ruffalo, this film follows the plight of a group of military prisoners, and their attempt to stage a riot and gain control of the prison from tyrannical warden "Col. Winter", played by James Gandolfini. In the film, the prisoners, led by Robert Redford, must first steal this flag from Col. Winter's office and hoist it upside-down to show that they have taken control of the prison. The case measures 36 in. wide x 16 in. deep x 6 in. tall. A fine piece of hand-crafted wood in-and-of itself, this case and flag are the most important props from the film, on which the entire plot turns. **$500 – $700**

352. ADRIAN'S RED VELVET CAPE FROM *LITTLE NICKY*. (New Line, 2000) Red crushed velvet floor-length cape with oversize sleeves, fully lined in black satin. The cape is adorned with foam latex "veins" and silver "wings" in a devilish motif, as worn by Rhys Ifans as "Adrian". Marked in white ink on the inside collar, "A". Comes with a certificate of authenticity from New Line. **$400 – $600**



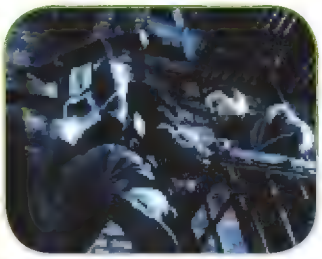
353. Wolverine's dog tag from *X-Men*. (TCF, 2000) Wolverine's only link with the past and the only clue to his former identity, this metal dog tag is the key prop from the film, central to the entire story and the murky origins of this great character. The dog tag is suspended on a ball-link chain, measures approx. 1 1/2 in. x 3/4 in., and is stamped boldly on the tag in block letters, "4585 25243 WOLVERINE". Seen prominently in the sensational fight with Sabertooth, it is carried by Wolverine throughout the film. The tag exhibits studio wear on both the obverse and reverse, in keeping with its age as described in the film. This piece is the finest prop from X-Men that a collector could hope to acquire. **$3,000 – $5,000**

354. Collection of *X-Men* production ephemera and props. (TCF, 2000) Unused practice stunt claw prothetics (both hands) for Sabertooth, two unknown claws, two X-Men pressbooks which include publicity and press releases, an "Xavier's School for Gifted Youngsters" t-shirt (size XL), copies of storyboards of the museum battle scene, two copies of storyboards for the Logan vs. Sabertooth scene, a copy of the storyboard for the "Sabertooth Gets Blasted out of Statue Head" scene, a film crew photo album, blueprints of Magneto's boat, a number of call sheets, an 8 in. x 10 in. b/w photograph, a comic book signed by Tyler Mane (Sabertooth), a complete script of the film dated March 17, 1999, and a set of colorized, computer-generated storyboards for two unidentified scenes. **$1,200 – $1,500**

355. Spider-man promotional cardboard cutouts. (Columbia, 2002) Two die-cut, single-sided marquee cardboard cutouts made for in-theater promotion, produced only for the major theaters. Each measures approx. 48 in. x 18 in. **$250 – $350**

356. Prototype Spider-Man costume from *Spider-Man*. (Columbia, 2002) Complete red and blue stretch velour bodysuit with distinctive Spider-Man logo on the chest. This piece was part of the initial test program, during which Christopher Childers (a Cirque de Soleil acrobat) was used to swing on gymnast's rings to prepare the technical crew for the post-production CGI shots. The costume has hand-painted black webbing with two 1/2 in. harness holes on each side near the hip, and a personalized John David Ridge label typed *"Mr. Christopher Childers"*. This is the only intact Spider-Man costume to emerge from the production, as all other extant costumes were cut up by the studio and sold in pieces. A rare artifact from the first of the Spider-Man films, which are destined to become superhero classics! **$2,000 – $3,000**

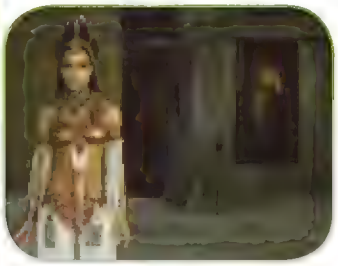
357. PROP PISTOL USED BY THE CARJACKER IN *SPIDER-MAN*. (Columbia, 2002) An authentic, nickel-plated semi-automatic pistol with working action and removable clip, rendered inoperable for use on the set. This gun was carried by the film's early villain, played by Michael Papajohn, who holds up the promoter's office and ends up carjacking Peter Parker's "Uncle Ben" (Cliff Robertson), killing him during the crime. It's after this tragedy that Peter Parker devotes his life – and his new-found super-powers – to the fight against crime. **$800 – $1,200**



360. STUNT JET PACK FROM *MINORITY REPORT*. (TCF, 2002) The police jet packs were designed to be used by the officers of the futuristic "Pre-Crime Unit" to apprehend perpetrators before they actually committed the crime (usually homicide). Worn by the officers to maneuver aerially around the city, they were used most effectively in the chase seen where Tom Cruise is cornered by his former colleagues. This pack is constructed entirely of foam rubber to protect the actors during the action scenes, and is painted dark blue, black and silver. The jet packs are one of the most memorable pieces of futuristic technology from this Steven Spielberg film. Measures approx. 22 in. long. **$800 – $1,200**

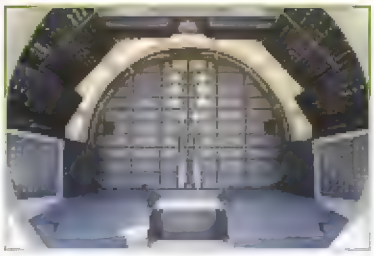
358. PROTOTYPE WING PANEL FOR THE GREEN GOBLIN'S GLIDER FROM *SPIDER-MAN*. (Columbia, 2002) Silver-plated fiberglass panel from the Goblin Glider, measuring approx. 16 in. x 16 in. [Note: reference image shows the final, screen-used Goblin Glider]. **$300 – $500**

359. RED SATIN CAPE FROM *EYES WIDE SHUT*. Long red satin cape with rope belt, worn by one of the background party-goers in this final Stanley Kubrick film. Note: reference image shows a similar cape, worn by the main interrogator. **$200 – $300**



361. ORIGINAL SET PAINTING FOR *QUEEN OF THE DAMNED*. (Warner Bros., 2002) This exceptional original painting was used as background set decoration in the desert castle in the final scenes of the film, when the "damned" succeed in killing Akasha, played by Aaliyah. The painting measures 31 1/2 in. x 78 1/2 in., accomplished in acrylic on board. Reference image shows a similar painting, as used in the film. This beautiful painting, from Aaliyah's final film, is perfect for framing and display. **$500 – $700**

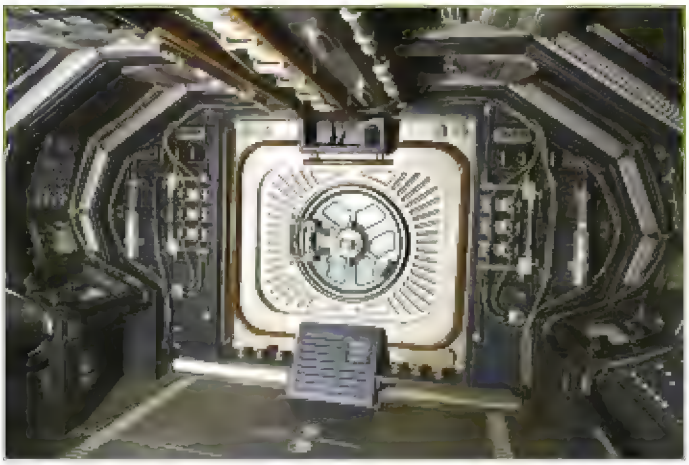
362. Jennifer Aniston Prada gown from *Bruce Almighty*. (Universal, 2003) Mauve-toned chiffon sleeveless dress by Prada with matching slip, worn by Aniston as "Grace", Jim Carrey's live-in girlfriend, during the scene in which she mistakenly believes that he is about to propose to her in the middle of the restaurant (he then clumsily informs her that he's been made his news station's anchor!). Comes with the original Prada garment bag, and two original costumer's tags with scene notations. **$1,000 – $1,500**

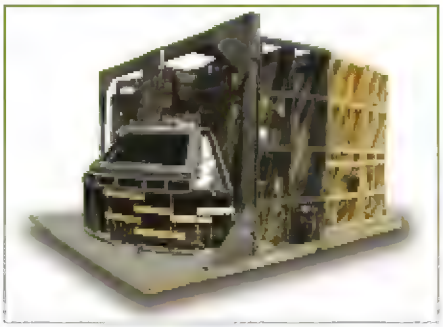


365. Interior and exterior complete space pod from *Solaris*. (TCF, 2002) This interior and exterior full-size set was used for the scene in which George Clooney sends "Rheya" away, after she comes to life following a dream. Measures 8 ft. x 8 ft., and the diameter of the access hatch is 35 1/2 in. Special note: this large set is currently located at our warehouse facility, and will require special shipping arrangements. Please contact us for more details. **$1,000 – $2,000**

363. Prop blunderbuss from *Pirates of the Caribbean: The Curse of the Black Pearl*. (Disney, 2003) Short blunderbuss musket constructed of hand-carved wood with brass barrel and working flintlock. Carried by one of Norrington's English defenders in the final battle scene with Barbossa's pirates. Measures 29 in. long. **$1,200 – $1,500**

364. Prop flintlock pistol from *Pirates of the Caribbean: The Curse of the Black Pearl*. (Disney, 2003) Brass and nickel-plated steel flintlock pistol with working trigger and action, carried by one of Barbossa's pirates aboard the Black Pearl. **$800 – $1,200**

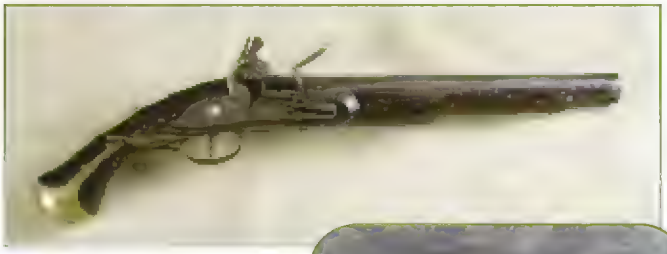




366. SPACE CAPSULE INTERIOR SET FROM *SOLARIS*. (TCF, 2002) This extensively wired, full-size mockup of the interior of George Clooney's transport ship *Athena* is shown at the beginning of the film as he approaches the orbiting research ship, housing the troubled crew. Numerous lights and switches are positioned around both of the pilot's bays, although the chairs and central monitors have been removed. Measures 9 1/2 ft. tall x 13 1/2 ft wide x 16 ft. long. Special note: this large set is currently located at our warehouse facility, and will require special shipping arrangements. Please contact us for more details. **$1,000 – $2,000**

367. TOM CRUISE PROP REVOLVER FROM *THE LAST SAMURAI*. (Warner Bros., 2003) Well-constructed resin and rubber prop pistol painted brown, gold and black to resemble blued steel, carried by Tom Cruise as "Nathan" throughout the film. The pistol is modeled after an 1851 Navy revolver with Richardson cartridge conversion. **$1,500 – $2,000**

368. PERIOD LEATHER SAMURAI BATTLE HELMET FROM *THE LAST SAMURAI*. (Warner Bros., 2003) Ornate battle helmet constructed of hand-tooled leather, hand-stitched with cord at the seams, and brass finials at the crown. The brim also has metal accents in a floral motif. Worn by one of the Samurai soldiers in the battle scenes. **$300 – $500**



369. RUSSELL CROWE PROP FLINTLOCK PISTOL FROM *MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD*. (TCF/Universal/Miramax, 2003) Stained wood and steel flintlock pistol with working trigger and action, used by Russell Crowe as "Capt. Jack Aubrey" in this epic naval adventure as he and his crew are ambushed after boarding the French ship. The handgrip is cracked from production use. Measures 20 in. long. **$2,000 – $3,000**

370. Vintage-style mosaic bar from "Saul's" home in *Ocean's Eleven*. (Warner Bros., 2001) This gorgeous bar is constructed of stained wood with a Corian-type marble countertop, and front facia of a beautiful tile mosaic. Seen in Saul Bloom's (Carl Reiner's) home, as the conspirators plan the final phase of the heist. Both Brad Pitt and George Clooney are reclining against the bar, when Pitt informs Clooney that he's "out" of the operation after they learn that the casino has "red-flagged" him. A wonderful piece of furniture in-and-of-itself, this high-quality materials and expert craftsmanship in this bar are quite evident. Worth $1,000s just as a custom piece of furniture, it would make an excellent addition to any large room for entertaining, as well as a great conversation piece! Measures 9 ft. long x. 43 1/2 in. tall. **$1,000 – $1,500**

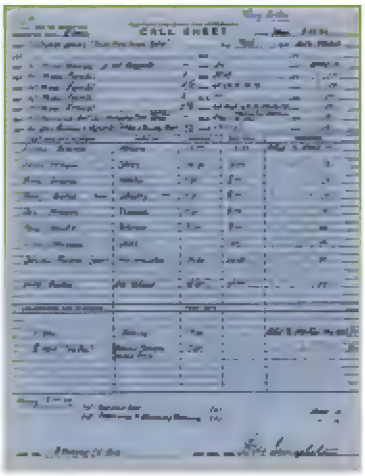
372. Collection of Jack Paar *Tonight Show* scripts for short skits. (NBC-TV, 1957-1961) This archive includes ten original vintage scripts for use on the Jack Paar show, accompanied with one mimeographed audience questionnaire, which was to be filled out with something humorous for possible use on air. Brief examples from the skits: *"Audience Sound Effects. 'Sound' – Tarzan Yell. Jack Paar: 'Elvis Presley's manager – the day he got drafted!' 'Sound' – Blow bubbles with straw in glass of water, loud. Jack Paar: 'A skin-diver with his fingers caught in a giant clam!'" "Memories: 'I remember when you could go out on a Thursday night without the fear of being trapped by Ralph Edwards and 'This is Your Life'. 'I remember when baseball players could complete three full innings before shaving…' I remember when Bikini was an island surrounded by water – and not three inches of Dacron surrounded by woman…' 'I remember when the Late Show meant the neighbors forgot to pull their shades again….' 'But most of all – I remember when Steve Allen was on late at night – and I used to say: "Thank goodness, I'm firmly entrenched at CBS and I'll never have to do a crazy show like that…"'* Too much to list. A wonderful archive of comedic gems from the father of late night television. Each script varies from two to five pages in length. **$400 – $600**

371. Ben Stiller leather jacket from *Starsky & Hutch*. (Warner Bros., 2004) Studio-distressed brown leather bomber jacket with zipper front closure, worn by Stiller as "David Starsky" in this wonderful comedic remake of the classic 1970s series. **$1,500 – $2,000**

373. Original shooting script from *Zorro*. (ABC-TV, 1957-59) From one of the early incarnations of the famous Mexican folk hero, played by Guy Williams. 43 page shooting script dated April 22, 1958, for the episode "Welcome to Monterey". **$100 – $200**

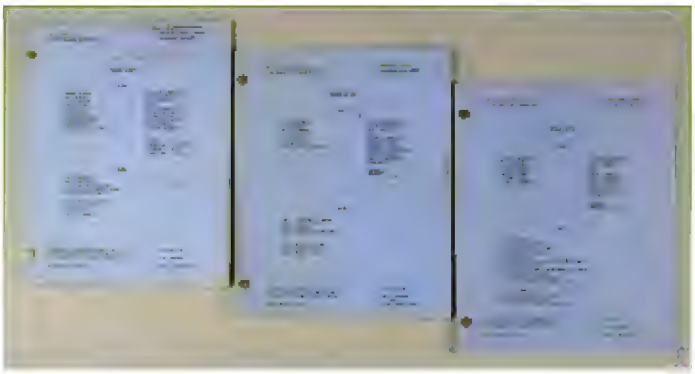
374. Trio of original scripts from *Ben Casey*. (ABC-TV, 1961-66) Three original scripts from this hospital drama, for the episodes "Onions and Mustard Seed Will Make Her Weep" (Final Draft, 2-13-1964), "The Hunters" (Revised Final Draft, 5-12-1964), and "A Woods Full of Question Marks" (Revised Final Draft, 7-7-1964). **$200 – $300**

375. FIVE ORIGINAL SCRIPTS FOR *THE VIRGINIAN*. (NBC-TV, 1962-71) From the episodes "The Girl in the Shadows" (2) (Revised Draft, 12-9-1968 and 1-3-69), "The Ordeal" (Revised Draft, 10-11-68), "The Deadly Past" (Revised Draft, 5-29-1967), and "The Sins of the Fathers" (9-10-1969). **$300 – $500**



378. ORIGINAL *VOYAGE TO THE BOTTOM OF THE SEA* SCRIPT AND CALL SHEET. (ABC-TV, 1964-68) Original 68-page Revised Shooting Final script from the episode "Thing from Inner Space" dated August 17, 1966 by William Welch, accompanied with Terry Becker's call sheet for August 25, 1966. (Becker played "Chief Francis Sharkey" in the series). **$100 – $200**

376. THREE ORIGINAL SCRIPTS FROM *THE BEVERLY HILLBILLIES*. (CBS-TV, 1962-71) Three original scripts, for the episodes "Jed Inherits a Castle" (6-23-1967. Note: all of "Jed's" lines are circled in this script, suggesting it was Buddy Ebsen's personal copy), "Robin Hood of Griffith Park" (7-31-1967), and "A Plot for Granny" (9-20-1967). **$300 – $500**



379. THREE ORIGINAL SCRIPTS FROM *GREEN ACRES*. (CBS-TV, 1965-71) Three original scripts, for the episodes "The Marital Vacation" (Revised Final Draft, 10-8-1968), "The Spring Festival" (Revised Final Draft, 1-6-1968), and "Eb Uses His Ingenuity" (Revised Final Draft, 1-10-1969). **$300 – $500**

377. FOUR ORIGINAL SCRIPTS FROM *PETTICOAT JUNCTION*. (CBS-TV, 1963-70) Four original scripts, for the episodes "A Man Named Cyrus Plout" (Final Draft, 11-29-1968), "The Cannonball Bookmobile" (Final Draft, 12-4-1968), "Granny the Baby Expert" (Final Draft, 8-19-1968), and "The Valley's New Owner" (Final Draft, 11-6-1969). Three of these scripts are marked "Guy Scarpitta's Office", the associate producer who also directed a number of episodes. **$300 – $500**

380. TRIO OF ORIGINAL SCRIPTS AND PRODUCTION MATERIAL FROM *THE WILD WILD WEST*. (CBS-TV, 1965-69) Three original scripts, from the episodes "The Night of the Turncoat" (Final Draft 10-10-67), "The Night of the Sedgewick Curse" (Final Draft, 7-26-66), and "The Night of the Arrow" (Final Draft, 8-21-67), accompanied with a Day-out-of-Days schedule for the episode "The Night of the Tycoons" and a script revision for "The Night of the Arrow". **$200 – $300**

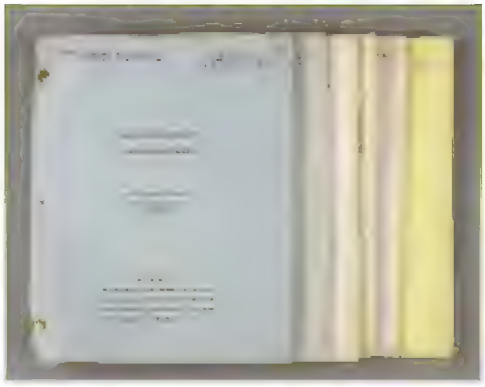
381. Trio of original scripts from *That Girl!* (ABC-TV, 1966-71) Three original scripts for the episodes "Decision Before Dawn" (First Draft, 7-24-1968), "The Face in the Shower Room Door" (First Draft, 7-2-1968), and "The Home Wrecker and the Window Washer" (First Draft, 10-4-1968). A great group of scripts from this ground-breaking series starring the lovely Marlo Thomas. **$300 – $500**

384. Trio of original *Laugh-In* scripts. (NBC-TV, 1968-73) These three hefty scripts from the classic comedy show *Rowan & Martin's Laugh-In* are from the airdates 11-2-1969 (Guest-starring Carole Channing), 11-12-1971, and 1-21-1972 (guest starring Sandy Duncan). **$300 – $500**

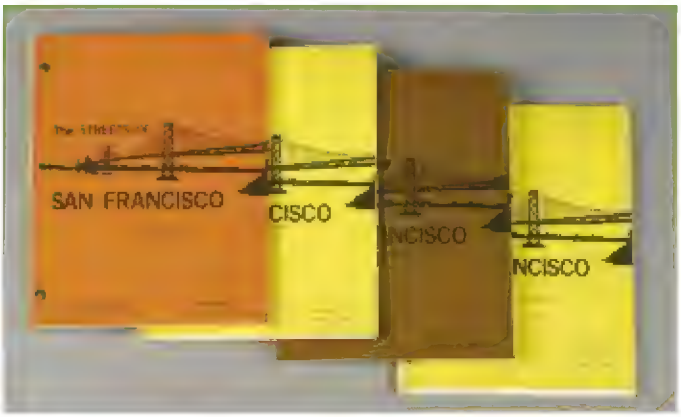
382. Four original scripts from *Mannix*. (CBS-TV, 1967-75) For the episodes "A Choice of Evils" (3rd Revised Final Draft, 9-16-1971), "The Danford File" (Revised Final Draft, 12-6-1972), "Trap For a Pigeon" (Final Draft, 12-20-1973), and "A Small Favor for an Old Friend" (3rd Revised Final Draft, 9-3-1974). **$300 – $500**

385. Original script from *The Immortal*. (ABC-TV, 1970-71) This short-lived series starred Christopher George as "Ben Richards", whose blood contained every immunity known to man, making him immortal. This original script is for the episode "The Rainbow Butcher" (Final Draft, 6-29-1970). **$100 – $200**

383. Four original *Hawaii Five-O* scripts. (CBS-TV, 1968-80) Four original scripts, for the episodes "Turkey Shoot" (Revised Final Draft, 10-23-1975), "Nine Dragons" (Second Draft, 4-9-1976), "East Wind, Ill Wind" (Final Draft, 4-19-1977) and "My Friend the Enemy" (Final Revised Draft, 11-7-1977). **$300 – $500**



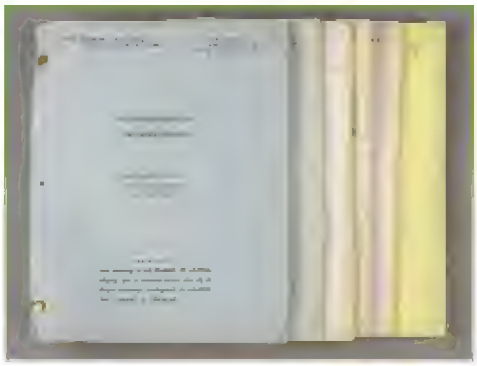
386. Original script from *Kung Fu*. (ABC-TV, 1972-75) From the classic series starring David Carradine as "Caine", this Final Draft script is for the episode "The Stone", and dated February 23, 1973. **$200 – $300**



387. FOUR ORIGINAL SCRIPTS FROM *THE STREETS OF SAN FRANCISCO.* (ABC-TV, 1972-77) From the series that gave Michael Douglas his first big break, four original scripts from the episodes "Betrayed" (Final Draft, 5-18-1973), "For the Love of God" (7-12-1973), "Chapel of the Damned" (Final Draft, 10-26-1973), and "Inferno" (11-14-1973). **$200 – $300**

388. FIVE ORIGINAL SCRIPTS FROM *THE SIXTH SENSE.* (ABC-TV, 1972) From the series starring Gary Collins as "Dr. Michael Rhodes" in pursuit of the paranormal, five original scripts for the episodes "Five Women Weeping" (Revised Draft, 9-26-1972), "If I Should Die Before I Wake" (Revised Draft, 10-13-1972), "And Scream by the Light of the Moon, the Moon" (9-1-1972), "Double Exposure" (10-27-1972), and "Gallows in the Wind" (Revised Draft, 11-8-1972). **$300 – $500**

389. FOUR ORIGINAL *KOJAK* SCRIPTS. (CBS-TV, 1973-78) Four original scripts from this classic detective show starring Telly Savalas, for the episodes "Die Before They Wake" (12-20-1973), "The Forgotten Room" (11-14-1975), "Black Thorn" (10-13-1976), and "Take Out Death" (7-25-1977). **$200 – $300**



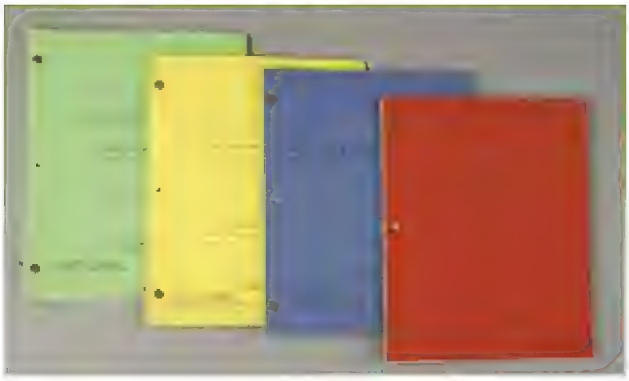
390. SIX ORIGINAL SCRIPTS FROM *THE SIX MILLION DOLLAR MAN.* (ABC-TV, 1974-78) Starring as the original "Bionic Man", Lee Majors as "Col. Steve Austin", six original scripts from the episodes "The Bionic Criminal" (6-23-1975), "Deathprobe – Part II" (7-14-1976), "The Bionic Boy" (7-31-1976), "The Secret of Bigfoot" (9-12-1975), "Vulture of the Andes" (8-11-1976), and "To Catch the Eagle" (1-10-1977). **$300 – $500**

391. SIX ORIGINAL SCRIPTS FROM *THE BIONIC WOMAN.* (NBC-TV, 1976-78) Starring the lovely Lindsay Wagner as "Jaime Sommers", these scripts are from the episodes "Kim" (Revised Draft, 1-21-1977), "Motorcycle Boogie" (Revised Draft, 8-4-1977), "The Pyramid" (11-15-1977), "All For One" (Revised Draft, 11-15-1977), "Starman" (1-10-1978), and "Which One is Jaime" (1-26-1978). Lindsay Wagner won an Emmy for Outstanding Lead Actress in a Drama Series in 1977 for her role as "Jaime". **$300 – $500**

392. FOUR ORIGINAL *NIGHT STALKER* SCRIPTS. (ABC-TV, 1974-75) Four original scripts from the series featuring Chicago reporter "Carl Kolchak" and his experiences with the supernatural, for the episodes "Legacy of Terror" (1-21-1975), "The Devil's Platform" (10-1-1974), "The Zombie" (7-18-1974), and "Mr. R.I.N.G." (12-2-1974). **$300 – $500**

393. Five original scripts for *Baretta* starring Robert Blake. (ABC-TV, 1975-78) From Robert Blake's heyday, these original scripts are for the episodes "Look Back in Terror" (Revised Draft, 11-8-1976), "The Ninja" (Revised Draft, 8-10-1976), "Lyman P. Dokker, FED" (Revised Draft, 8-13-1977), "The Sky is Falling" (Revised Draft, 8-5-1977), and "Big, Bad Charlie" (Revised Draft, 2-23-1977). **$300 – $500**

394. Trio of original *Barney Miller* scripts. (ABC-TV, 1975-82) From the Emmy Award-winning comedy series of the late 1970s, three original scripts from the episodes "The Stakeout" (Third Draft, 8-22-1974), "Chinatown – Part I" (Final Draft, 1-4-1982), and "Chinatown – Part II" (1-11-1982). This last script is marked in pencil at the upper right corner, "Hal", suggesting that it was Hal Linden's personal copy. **$200 – $300**

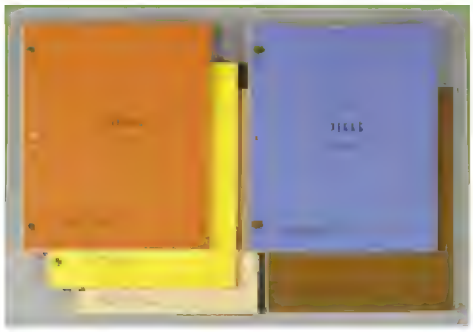


395. Four original scripts from *Charlie's Angels*. (ABC-TV, 1976-81) Four scripts from the episodes "Angels in the Backfield" (Second Draft, 12-6-1977), "Angel in the Night" (Final Draft, 1-3-1978), "Mother Goose is Running for his Life" (Revised Final Draft, 1-16-1978), and "Fallen Angel" (Final Draft, 6-29-1979). **$300 – $500**

396. Five original scripts from *Gemini Man*. (NBC-TV, 1976) This enjoyable but short-lived series starred Ben Murphy as "Sam Casey", a secret agent who could remain invisible for 15 minutes when a secret button on his stabilizing watch was depressed. From the episodes "Escape Hatch" (Revised Draft, 7-8-1976), "Night Train to Dallas" (7-16-1976), "Minotaur" (Revised Draft, 7-20-1976), "I Can Explain Everything – Maybe – If Everyone Will Just Stop Shooting At Me" (Revised Draft, 7-26-1976), and "Suspect your Local Police (Revised Draft, 9-22-1976). **$200 – $300**

397. Five original scripts from *Soap*. (ABC-TV, 1977-81) From this ground-breaking, Emmy award-winning series, five scripts from the episodes "Soap - 27" (First Draft, 7-27-1978), "Soap - 29" (First Draft, 7-17-1978), "Soap 47" (Final Draft, 2-14-1979), "Soap - 51" (Final Draft, 7-15-1979), and "Soap - 84" (Final Draft, (1-21-1981). **$200 – $300**

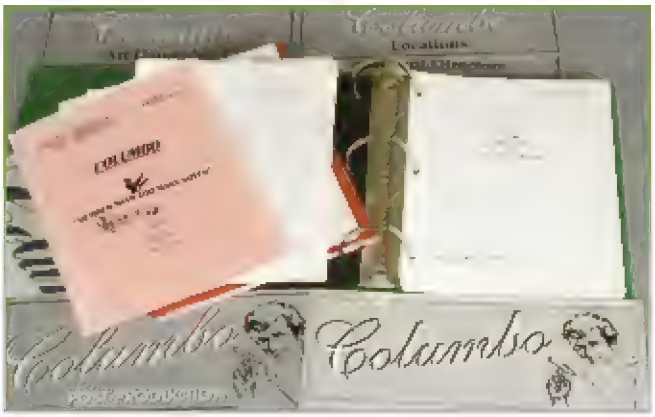
398. Three original scripts from *The Man From Atlantis*. (NBC-TV, 1977-78) From the series starring Patrick Duffy as the water-breathing human from the ancient island of Atlantis, three original scripts from the episodes "Mark II" (Revised Final Draft, 9-12-1977), "C.W. Hyde" (First Draft, 10-8-1977), and "Scavenger Hunt" (Final Draft, 9-29-1977). **$200 – $300**



399. FIVE ORIGINAL SCRIPTS FROM *VEGA$*. (ABC-TV, 1978-81) Five original scripts, for the episodes "Siege of the Desert Inn" (First Draft, 12-3-1979), "Judgment Pronounced" (Revised Final Draft, 11-28-1980), "Design for Death" (Final Draft, 5-4-1979), "Lost Monday!" (Revised Final Draft, 8-28-1979), and "The Man Who Was Twice" (Revised Draft, 8-30-1979). **$300 – $500**

400. THREE ORIGINAL *WALKING TALL* SCRIPTS. (NBC-TV, 1981) From the series starring Bo Svenson as "Sheriff Buford Pusser", three original scripts including the original pilot episode script with eight-page intro pitching the idea for the series (dated 5-17-1978), as well as scripts for the episodes "Deadly Impact" (Final Draft, 11-25-1980) and "Company Town" (Revised Final Draft 12-31-1980). **$200 – $300**

401. ARCHIVE OF ORIGINAL SCRIPTS FROM *VOYAGERS!* (NBC-TV, 1982-83) Collection of nine scripts from this series about time travel starring Jon-Erik Hexum, who accidentally shot himself with a pistol loaded with blanks just one year after this series ended its two-season run. His tragic death stunned Hollywood, and led to a number of strict safety regulations to prevent future accidents. The scripts are from the episodes "Voyagers of the Titanic" (1-7-83), "Created Equal" (7-21-82), "Sneak Attack" (1-17-83), "An Arrow Pointing East" (10-4-82), "Cleo and the Babe" (7-29-82), "Agents of Satan" (6-11-82), "Pursuit!" (1-26-83), "The Tomb of King Tut" (8-20-82), and "Buffalo Bill and Annie Play the Palace" (10-15-82). **$300 – $500**



402. PRODUCTION ARCHIVE FROM *COLUMBO*. (Universal TV, 2000) Lot includes two scripts, from "Columbo: Murder With Too Many Notes" and "Columbo: Hear No Evil"; a production budget for "Hear No Evil"; a memo to Peter Falk regarding an appearance on Larry King Live; and four office door cards and two window cards for the production office, reading "Columbo" with Falk's character. **$200 – $300**

403. ROBERT HORTON SHIRT FROM *WAGON TRAIN*. (NBC-TV, 1957-65) Light-weight yellow cotton shirt with fringe across the chest, and laced leather cord closure at the neck. Worn by Robert Horton as the intrepid scout "Flint McCulloch". Comes with a letter of authenticity from Robert Horton, stating that he has had this shirt in his personal collection since the series ended. **$400 – $600**

404. Robert Stack revolver from *The Untouchables*. (ABC-TV, 1959-63) Smooth-handled double-action Colt .38 Police Special, rendered non-firing for use on the set. The prop exhibits some etching to the frame and barrel, as well as some minor surface oxidation due to its age. Carried by Stack in his role as organized crime fighter "Eliot Ness". Originally acquired from Ellis Props and Graphics of Hollywood, CA. **$2,000 – $3,000**

405. Helicopter pilot's wings from *Whirlybirds*. (Desilu TV, 1957-59) Small metal wings pin with center insignia "Warner Whirlybirds", designed to be worn on a formal uniform from this series. Comes with a vintage adventure comic book based on the show. This is the first item we've ever encountered from this series. **$300 – $500**

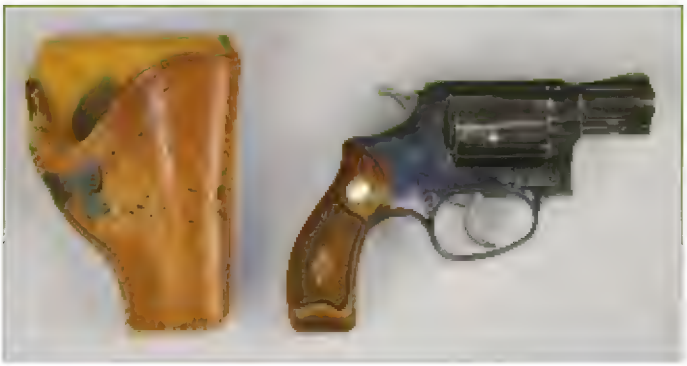
406. Robert Conrad Derringer from *The Wild Wild West*. (CBS-TV, 1965-69) Pearl handled two-barrel .38 Special Derringer pistol made by Rohm in Germany, carried by Robert Conrad as James T. West throughout the series. Comes with a letter of authenticity from Robert Conrad. **$4,000 – $6,000**

407. Eddie Anderson fedora from *The Jack Benny Show*. This brown fedora by Dobbs of 5th Avenue was worn by Eddie "Rochester" Anderson on the long-running Jack Benny Show. Comes with a letter of authenticity stating that this hat was originally acquired from a Silver Screen Film Society auction in 1989. **$1,000 – $1,500**

408. Agnes Moorehead dress from *Bewitched*. (ABC-TV, 1964-73) A beautiful, long purple dress with gold beaded flower motif at the bust and sleeves, and fine pink underskirt to create an ethereal, flowing garment suitable for a cantankerous witch! Internal Elizabeth, California label near the zipper back closure. Worn by Moorehead in the role for which she is best remembered, as "Endora", the meddling mother of "Samantha" played by Elizabeth Montgomery. **$4,000 – $6,000**

409. EVA GABOR CAFTAN FROM *GREEN ACRES*. (CBS-TV, 1965-71) Signature white rayon caftan with extensive gold boullion embroidery, worn by Gabor in the long-running series as the New York socialite-turned-farmer's wife "Lisa Douglas". **$2,000 – $3,000**

411. MIKE CONNORS WHITE HAT FROM *STAGECOACH*, ALSO WORN FOR A NORMAN ROCKWELL ORIGINAL PAINTING. (TCF, 1966) This wide-brimmed, white felt hat by Eddy Brothers was worn by Mike Connors in his memorable role as "Hatfield", surrounded by an all-star cast including Ann-Margret, Red Buttons, Bing Crosby, Van Heflin, Slim Pickens and Stefanie Powers. This hat was also worn by Connors for a portraiture sitting with American illustrator Norman Rockwell. In very fine condition, this exceptional piece of memorabilia also comes with a letter of authenticity from Connors. **$800 – $1,000**



410. MIKE CONNORS .38 SNUB NOSE PISTOL AND HOLSTER FROM *MANNIX*. (CBS-TV, 1967-75) This Smith & Wesson .38 snub nose pistol was carried by Mike Connors as "Joe Mannix" throughout the series, and comes with the original leather holster which held the gun firmly in the small of his back. It was with this very gun that Connors perfected his signature "draw", where he would fling the left side of his jacket open with his left hand, while simultaneously reaching to his back with his right hand to draw the gun! From the personal collection of Mike Connors, the pistol comes with a letter of authenticity from Connors stating that this gun was given to him as a gift when the show ended production in 1975. Some of the bluing is worn, and the holster has some minor cracks at the seam (easily repaired). Prospective bidders please note: this is a working firearm. The winning bidder must arrange for secure shipment of this gun to a local dealer in compliance with Federal firearms regulations. **$2,000 – $3,000**

412. MIKE CONNORS SIGNATURE SPORTJACKET FROM *MANNIX*. (CBS-TV, 1967-75) From the series that made Mike Connors a household name, this grey and blue plaid sportjacket by Botany 500 was worn by Connors in the title role, as private investigator "Joe Mannix". Internal tailor's label is handwritten *"Mike Connors – 1971"*. From Mike Connors' personal collection, this coat also comes with a letter of authenticity personally signed by him. **$1,000 – $1,500**

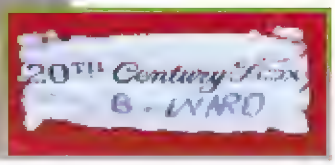
413. Sally Field nun's habit and coronet from *The Flying Nun*. (ABC-TV, 1967-70) In this delightful comedy – which was Sally Field's second major role following the success of *Gidget* – the young actress stars as "Sister Bertrille", a nun in the Convent San Tanco in Puerto Rico, whose slight figure and huge coronet conspire to whisk her airborne at will, without much control over her destination! As she explains in the show, she is haphazardly carried aloft "when lift plus thrust is greater than load plus drag!" Her flights often landed her in trouble, in water, and in one episode, even as a flying object identified as an enemy plane! The costume consists of a crème-colored habit with with the distinctive matching coronet, accompanied with a black bead rosary, black socks, and black chaste stockings. Internal Columbia Pictures label (in the stockings) and Berman Costume Co. label (in the habit) are each handwritten *"Sally Field"*. In excellent condition considering its age, this complete costume is a wonderful and instantly-recognizable icon from 1960s television. **$12,000 – $15,000**

414. LASER PISTOL FROM *CITY BENEATH THE SEA*. (NBC-TV, 1971) Hand-held laser pistol with red painted main cylinder, machined metal barrel and side-mounted sight. Wooden handle has a recessed switch which operates four multi-colored lights on the top of the gun. The front barrel rotates, and appears to be attached to an internal rheostat (not currently connected) which may have allowed the lights to flash at one time. A fantastic working prop from this memorable Irwin Allen production. **$2,500 – $3,500**

415. FRANK LANGELLA BLACK SILK SHIRT FROM *THE MARK OF ZORRO*. (ABC-TV, 1974) Black silk long sleeve blouse with internal Western Costume label (trimmed) typed *"Frank Langella"*. Worn in costume as "Zorro", opposite Ricardo Montalban and Yvonne DeCarlo. **$1,000 – $1,500**

416. KOREAN WAR-ERA MEDIC HELMET FROM *M*A*S*H*. (CBS-TV, 1972-83) Heavy metal battle helmet painted with red and white cross insignia at the front and back, and marked inside *"MASH #117"*. Worn by one of the medics in the series. Originally acquired from The Costume Collection, a consortium of Hollywood costume designers who served the industry for many years. **$400 – $600**

417. VINTAGE 1960S MARVEL COMICS PERSONAL APPEARANCE COSTUMES OF THE GREEN GOBLIN, IRON MAN, MAGNETO AND DAREDEVIL. Arch-nemesis of Spider-Man, the Green Goblin's costume consists of a cartoon-inspired green hard rubber face mask in the character's impish likeness wearing a magenta scarf over his head, and a forest green cloak with large metal clasp at the throat. Iron Man's costume consists of a hard plastic helmet-style mask featuring a bright red and canary yellow paint scheme, a chest piece of a space-age design rendered in hard plastic in the same comic book color, and a single gauntlet and glove. Magneto's costume consists of a hard plastic helmet-style mask featuring a bright red and purple paint scheme with horns protruding from the forehead, and a matching purple cape with formed purple faux metal shoulder plate with large studding around the perimeter. Daredevil's facemask is constructed of a burgundy hard rubber in the likeness of the Demonic One with devilish eye slits and horns. Each of these costumes were used for promotional purposes in the 1960s by Marvel Entertainment. **$5,000 – $6,000**



418. Batman and Robin costume ensemble from *Legends of the Superheroes.* (NBC-TV, 1979) The Batman costume features a gray leotard tunic with black Bat emblem at the center chest applied to an oval yellow felt field, with a Twentieth Century-Fox studio label handwritten *"Adam West"* and a faint "Property of 20th Century-Fox Men's Wardrobe Dept." stamp within. The tunic has perspiration stains and some make-up residue around the collar, but overall is in good condition. Matching gray leggings have some bleach spots and other discoloration but are in otherwise good condition. A satin purple cape with bat-shaped hem and a single snap closure at the neck has a similar studio label bearing Mr. West's name and has some spot stains and minor discoloration around the shoulders and collar. Navy blue knit shorts are in good condition.

Robin, The Boy Wonder's costume features a cherry red vest with yellow shoelace closure along the front, with some corrosion around the metal eyelets and a yellow felt "R" applied to a black felt circular field in excellent condition. Functional zipper closure on verso, with a Twentieth Century-Fox label handwritten *"B. Ward"* and a crisp *"Property of 20th Century-Fox Men's Wardrobe Dept."* stamp within. Nude leggings have minor stains, two holes at the crotch and a badly faded *"BW"* or *"B4"* on the waistband and a Fox wardrobe department stamp within. Canary yellow satin fingertip-length cape has single clasp closure at the neck and has some surface stains (the largest is 2.5" in length) and features both a studio label with the actor's name and a crisp Fox wardrobe department stamp within. Green short-sleeve t-shirt has some make-up residue around the collar (no markings within). Green knit shorts are in overall good condition (no markings within) and the ensemble is completed with a thin, black felt mask with almond-shaped holes for the eyes.

The costumes are accompanied with a black & white publicity still (8 ½ in. x 11 in.) of Adam West as Batman from the 1960's television series, signed *"Adam West"* and *"Batman."*

The costume pieces were used in the Hanna-Barbera specials, "Legends of the Superheroes" that aired on NBC in 1979 and marked Adam West and Burt Ward's television reunion as The Dynamic Duo. Since Twentieth Century-Fox made the original "Batman" television series (1966-1968) that aired on ABC and the theatrical release, "Batman, The Movie" (1967) – as well as some of the costumes – their labels and wardrobe stock stamping in the garments suggest that original costume pieces from the 1960's could have been reused in the later Hanna-Barbera two-part special in 1979. This would not be the case for the Batman and Robin shorts, which are a different material than those worn in the earlier Fox properties (probably remade in 1979 to accommodate larger waists of actors who were now ten years older). Also, Batman's current chest emblem is not from the earlier productions (the 1960's emblems were known to fade and crack during the nightly dry cleaning process, likely necessitating this aesthetic modification). Twentieth Century-Fox maintained its own extensive wardrobe department, where garments were available for both studio use or outside rental until the early 1980s, making it convenient and cost effective to re-use these rather than entirely recreate the elaborate costumes of Batman & Robin. Hanna-Barbera live action productions were known for being produced on tight budgets, and they may have embraced such a cost savings. **$10,000 – $15,000**

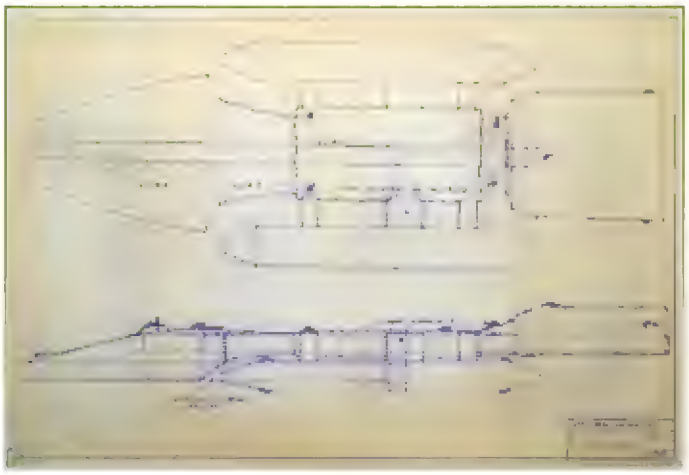
419. LYNDA CARTER SPECIAL EFFECTS MINIATURE DOLL FROM AN EPISODE OF *WONDER WOMAN*. (ABC-TV, 1976-79) Miniature studio-distressed female doll made to resemble Lynda Carter, with green wool skirt & stole and knee boots. The face and hair are tousled and soiled for use in a special effects sequence (unidentified episode). Measures 9 in. tall. **$200 – $300**

420. ORIGINAL DONFELD COSTUME SKETCH OF LYNDA CARTER FOR *WONDER WOMAN*. (ABC-TV, 1976-79) Sketch of Lynda Carter as "Wonder Woman" wearing her trademark slinky superhero strapless unitard, accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board. This is Donfeld's original 1976 design sketch for the series, and features the final design of the Wonder Woman costume as used on the show. Signed by Donfeld at the lower edge, with original fabric swatches attached to the upper right, and notation *"Wonder Woman Basic Costume, Warner Bros. Television"*. Inscribed on the verso by Donfeld *"For Dear Richard from Dear Donf. with every kindest good wish and sincere admiration. As ever, Donfeld (Himself), Christmas, 1976."* Some surface creasing; otherwise, in very good condition. **$3,000 – $5,000**

421. ERIK ESTRADA SIGNATURE CHP UNIFORM COSTUME FROM *CHiPs*. (NBC-TV, 1977-83) Tan khaki California Highway Patrolman's uniform with authentic shoulder patches and replica badge. The shirt has both button and zipper front closure, and the pants have a blue and gold stripe down each leg, and an MGM label in the waist handwritten *"Erik"*. Accompanied with a leather utility belt with gun, radio holsters and brown wooden club attached to the belt through a ring, and authentic CHP motorcycle helmet. Worn by Estrada in his marquee role as playboy CHP officer Frank "Ponch" Poncherello. **$4,000 – $6,000**

422. *Hawaii Five-O* wrap gift. (CBS-TV, 1968-80) Small 2 1/4 in. lucite cube, with embedded film strip featuring three frames of the classic opening sequence of the series – the curling wave with *Hawaii Five-O* logo. This particular gift was given to assistant director Christopher N. Seiter at the conclusion of the series' run. **$200 – $300**

423. Male Earth Directorate starfighter tunic from *Buck Rogers in the 25th Century*. (NBC-TV, 1979-81) Signature white satin spandex tunic with rainbow Earth Directorate armband, marked "38" on the inside collar in black ink. Worn by one of the male starfighter pilots in this classic television series. **$300 – $400**



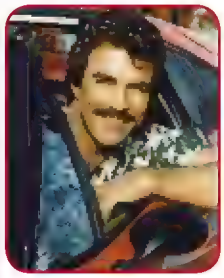
424. Original design blueprint for the *Battlestar Galactica* miniature. (ABC-TV, 1978-79) Original blueprint featuring the bottom angle of the Battlestar Galactica miniature with coupling for a special effects boom, as well as a side elevation of the ship. Measures 36 in. x 24 in. **$200 – $300**

425. Gallifreyan Staser pistol from *Dr. Who*. (BBC-TV, 1970s) Clear Lucite pistol frame with three silver metal barrels and two small red tanks on each side at the rear. This instantly-recognizable prop pistol was used by the Gallifreyans in many episodes. A great piece from this classic British series. **$2,000 – $3,000**

426. Prop pistol from *Fantastic Journey*. (NBC-TV, 1977) Small silver-painted wooden pistol with reflective tape accents on each side of the frame, and long aluminum barrel. **$800 – $1,200**

427. Tom Selleck signature U.S. Navy cap from *Magnum, p.i.* (CBS-TV, 1980-88) Navy blue fitted baseball cap size 7 1/2, with gold embroidered U.S. Navy patch on the front "VM02 – DA NANG". Worn by Selleck in his role as Thomas Magnum in many episodes of this long-running series. Comes with a letter of authenticity from the show's costumer. **$800 – $1,200**

The Magnum, p.i.
1979 Ferrari 308 GTS



428. 1979 FERRARI 308 GTS FROM *MAGNUM, P.I.* (CBS-TV, 1980-88) From one of the most popular prime-time television series of the 1980s, **Profiles in History** is proud to present the original 1979 **Ferrari 308 GTS** driven by Tom Selleck as "Thomas Magnum" in the smash-hit Hawaiian detective show, *Magnum, p.i.*

The 308 was Ferrari's first two-seat V8 road car, the successor to the Dino 246 GT. The 308 is the car against which every subsequent sports car has been measured, upon which every Ferrari V8 sports and racing car has been based, and the car that brought Ferrari from the pinnacle of elite car-culture recognition into the minds of the general public. 25 years later, the shape and sound of the 308 is still "Ferrari" in the minds of many people.

The 308 was designed by renowned Turin-based coach designer Pininfarina, and features a sharp nose incorporating a slim bumper and a deep air dam. Its line flows up the windshield and out around the flanks to reunite at the C-pillars, ending in a very subtle rear lip spoiler. The design is so beautiful and effective that it has been a basis for exterior styling of every subsequent V8 Ferrari and an object of study for design students the world over. By and large, the design of the 308 was so iconic and effective that it was virtually unchanged throughout its decade of production.

The heart of the 308 series is its transverse-mounted three liter V8 engine, producing 205 bhp @ 6600 rpm, and 178 lb-ft of torque @ 4600 rpm. The 2926cc Ferrari V8 was something of a departure for the company, which had mostly relied on V12s. With the V8, Ferrari could offer much of the power of their legendary V12s while improving fuel economy and saving space. By placing the engine and transmission transversely Ferrari was able to reduce the length of their new sports cars and concentrate the mass within the wheelbase.

This 308 is fueled by four downdraft Weber carburetors, as opposed to the later "GTSi" models which were injected. California emissions forced Ferrari to switch to fuel injection, and although the Bosch K-Jetronic system smoothed out the powerband, it sacrificed the distinctive, resonating growl of the carbureted V8 and changed the character of the engine entirely. Two versions of the GT were made – the GTB ("B" for "Berlinetta"), a hard-top version, and the GTS ("S" denoting "Spyder") with the removable top, the model offered here.

The car is tuned and remains in very good driving condition with current California registration. It has been pampered its entire life and maintained in excellent mechanical condition, and has just 87,024 miles on the odometer. Slight modifications were made to the car in 1980 to accommodate Tom Selleck's large frame, including the removal of some seat cushioning so that Selleck would sit lower in the car, and bolted seat rails to give Selleck's long legs more room. The current owner had the convertible top professionally painted in Ferrari Red for aesthetic purposes; the top was originally black. The car comes with an additional set of Campagnolo 16 in. wheels (as pictured) as well as the original 15 in. wheels used on the series. It also includes a letter of provenance from Auto Equipment Leasing of Hawaii dated February 29, 1984, stating that this car (serial #29109) was originally delivered in Hawaii to Universal Studios for use on the show, and is recognized by members of the Ferrari Club of America as Magnum's screen-used car.

Arguably the most significant non-racing Ferrari in existence, the Magnum 308 GTS has become an automotive icon to millions of TV viewers, who tuned in every week to live the life of the fun-loving private investigator who "borrowed" this fabulous car from his friend and benefactor, Robin Masters, for various sleuthing exploits around the beautiful Hawaiian isle of Oahu. Easily one of the most recognizable Ferrari models ever made, this car literally became one of the principal stars of the show, making Ferrari a household name in America, and the 308 GTS the most desirable exotic sports car of the 1980s.

$60,000 – $80,000

Auto and Equipment Leasing
of Hawaii

February 20, 1984

Green Prix Classics
4447 Miramar Mall
San Diego, CA 92121

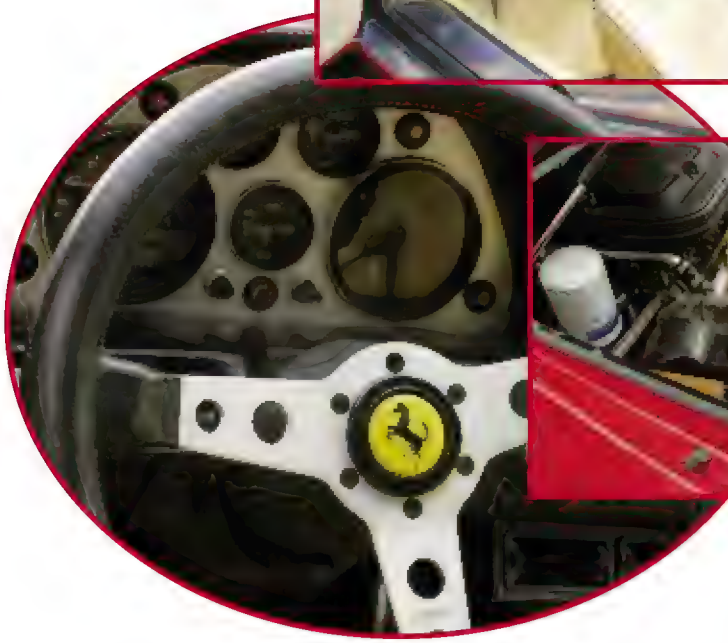
Dear Sirs:

In response to your request for information on previous owners of Law 1979 Ferrari 308GTB bearing serial number 28105, our records show that this unit was used in the filming of Universal Studios' Magnum P.I. prior to April, 1981.

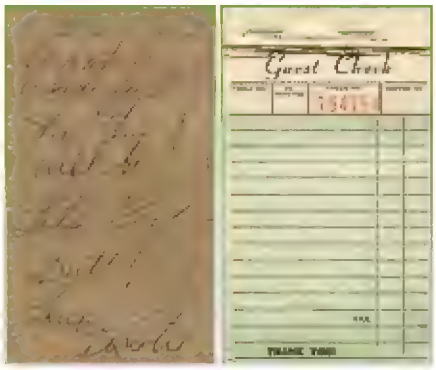
Enclosed is a copy of the odometer statement that we just changed the referenced unit from Shelton Motors.

Mahalo,

Herbert J. Shirman



429. TOM SELLECK FLOWER-PRINT HAWAIIAN SHIRT FROM *MAGNUM, P.I.* (CBS-TV, 1980-88) Purple Hawaiian-print shirt with blue and purple orchids by Heidi, with Universal Studios label with SKU in the collar. Worn by Selleck as Thomas Magnum in this iconic TV series, which single-handedly popularized all things Hawaiian in the early 1980s. Comes with a letter of authenticity from the show's costumer. **$1,000 – $1,500**



431. KIRSTIE ALLEY HANDWRITTEN NOTE FROM THE LAST EPISODE OF *CHEERS*. (NBC-TV, 1982-93) This "Guest Check" order tablet was used in the last episode of this long-running series, and was signed on the back by Kirstie Alley just before the show was filmed and passed around to the other cast members. Alley's handwritten note reads, *"What a wonderful show this will be! Let's Kick Butt! Love, Kirstie"*. Measures 3 in. x 5 in. **$200 – $300**

430. JOAN COLLINS BEADED DRESS FROM *DYNASTY* WORN IN THE FAMOUS BLAKE-ALEXIS STRANGULATION SCENE. (ABC-TV, 1981-89) Heavy white beaded jacket with matching skirt, worn by Collins in her villainous role as "Alexis" during the memorable scene in which "Blake Carrington" (John Forsythe) strangles her in a fit of rage. Some evidence of Collins' make-up still remains on the edges of the collar. A great costume from a key moment in this long-running nighttime soap! **$2,000 – $3,000**

432. COLLECTION OF TRAVILLA COSTUME SKETCHES OF FAYE DUNAWAY FOR *EVITA PERON*. (Made-for-TV movie, 1981) Collection of five sketches featuring different costume designs for Faye Dunaway as "Evita", each accomplished in gouache on 15 in. x 20 in. sheets of artist's illustration board. Also includes a script.
$600 – $800

433. Collection of Travilla costume sketches for *The Thorn Birds* with script. (ABC-TV, 1983) Collection of three costume sketches from this seminal 1980s mini-series featuring designs for Rachel Ward, Barbara Stanwyck, and Jean Simmons, each accomplished in gouache on 15 in. x 20 in. sheets of artist's illustration board. Also includes a Revised First Draft script dated June 24, 1982. **$600 – $800**

435. Katharine Hepburn painting outfit from *This Can't Be Love*. (CBS-TV film, 1994) Linen blouse in a burnt mustard color, with light tan linen sleeveless jacket and matching pants. From the collection of the film's costume designer, Noel Taylor. **$300 – $400**

434. Noel Taylor costume sketch of Katharine Hepburn for *Mrs. Delafield Wants to Marry*. (CBS-TV, 1986) Original design sketch of Katharine Hepburn in the title role wearing a red wedding dress, accomplished in gouache on a 12 in. x 19 in. leaf of artist's illustration paper. Signed on the verso by Taylor. **$200 – $300**

436. Andy Griffith sports coat from *Matlock*. (Paramount TV, 1986-95) Tan corduroy sports coat by Haggar with suede elbow patches, and internal ink stamp printed "Costume Collection". Worn by Andy Griffith in the title role, as talented defense attorney "Ben Matlock". **$500 – $700**

K.I.T.T.

437. K.I.T.T. (Knight Industry Two Thousand) car from *Knight Rider*. (Universal TV, 1982-85) This highly-modified 1983 Pontiac Trans Am is an original screen-used hero car used during the second season of the hit TV series. Instantly recognizable with its working scanner in the front and highly futuristic interior, this vehicle was arguably the star of the show! Accompanied with the original ownership certificate listing MCA Universal Studios Inc. as the registered owner. For insurance and liability reasons the vehicle's identification number was removed by Universal (common practice for their film and TV cars) and it was subsequently assigned the in-house inventory control number of "1177" (numbers can be found on the driver-side door and under the hood).

Among the studio modifications done to this car by the Special Effects and Stunt Coordinator:

- A brake differential lock was used and tied into the master cylinder and actuated by a foot switch on the floor. By hitting the switch, stunt drivers such as Jack Gill could disable the front brakes, leaving only the rear brakes operational making those famous "bootleg turns" possible.

- The original 305 c.i. Crossfire V-8 engine was removed (along with emission control equipment) and replaced with a high power Chevy 350 c.i. plant. Major fabrication is evident in the engine bay to make room for extra batteries, special effects items and accessories.

- The factory gas tank was replaced by a two-gallon racing fuel cell in order to minimize the amount of fuel on-board during stunt driving, jumps and high speed passes.

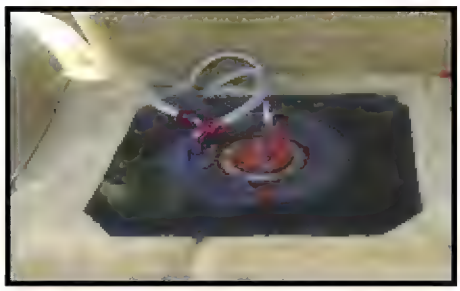
- A heavy-gauge steel skid plate was welded onto the lower frame to protect the undercarriage, transmission and lower engine from road impact during jumps.

- A special cable with "T" handle was installed in the panel beside the rear passenger seat; when pulled, KITT's trunk would seemingly open by itself.

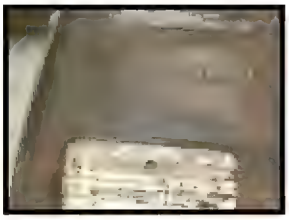
After being released from its film duties, KITT found its way into the show circuit by promoting many Budweiser World of Wheels car shows for a number of years. After its tour of duty, the car was in need of restoration and in 2001 the owner approached Mark Scrivani of Mark's Custom Kits to restore the vehicle. The original, futuristic dash built by Universal would only illuminate and was not intended to be functional; the owner commissioned Scrivani to make the dash fully functional, thus, the various non-functioning consoles were removed, cleaned up and made functional with pushable buttons, sound and visual effects. The dash received fully operational gauges and instruments, as well as an in-car camera tied into one of the two dash-mounted LCD monitors. The other monitor is wired into a trunk-mounted VCR for running and viewing tapes for future car show use. The original scanner mounted in the front of the vehicle was restored and functions properly. The scanner sound effect is also added to external speakers, so it can be heard while the scanner is running. Besides the original Universal registration, the car comes with the original stamped steel "KNIGHT" license plate, the original Universal Studios key ring with "1177 Trans Am" inscription (return postage guaranteed!), and a photocopy of a production sheet from the *Knight Rider* episode entitled "Many Happy Returns", dated 9/3/85 which features "TA´S-1177", identifying this car as being used during the production. Also accompanied by a signed letter of authenticity/provenance by Mark Scrivani who performed the restoration on the vehicle.

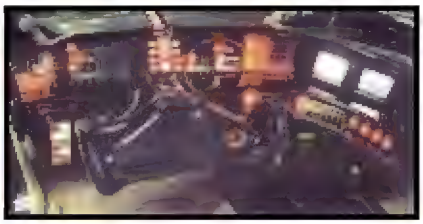
$40,000 – $60,000

"T" handle installed in the panel beside the rear passenger seat



Two-gallon racing fuel cell

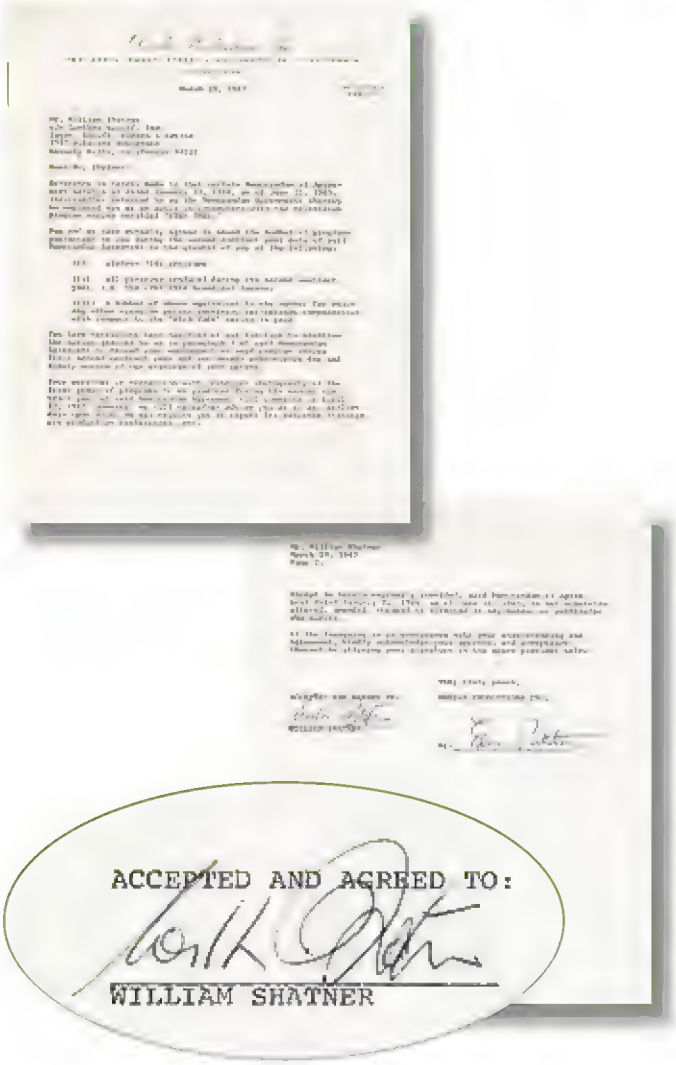




These two images courtesy of Mark Scrivani of Mark's Custom Kits, Inc.

438. LORD DREDD'S FILMING MINIATURE SHIP FROM *CAPTAIN POWER AND THE SOLDIERS OF THE FUTURE*. (Landmark/Mattel TV, 1987) Winged spaceship miniature constructed of resin, hand-painted and airbrushed in black with weathering and other detailing. The ship is internally wired to illuminate with a number of white neon lamps at the rear, designed to resemble the exhaust from the powerful engines. Missing the canopy and a small engine cover on the lower starboard side. Measures 30 in. long. **$500 – $700**

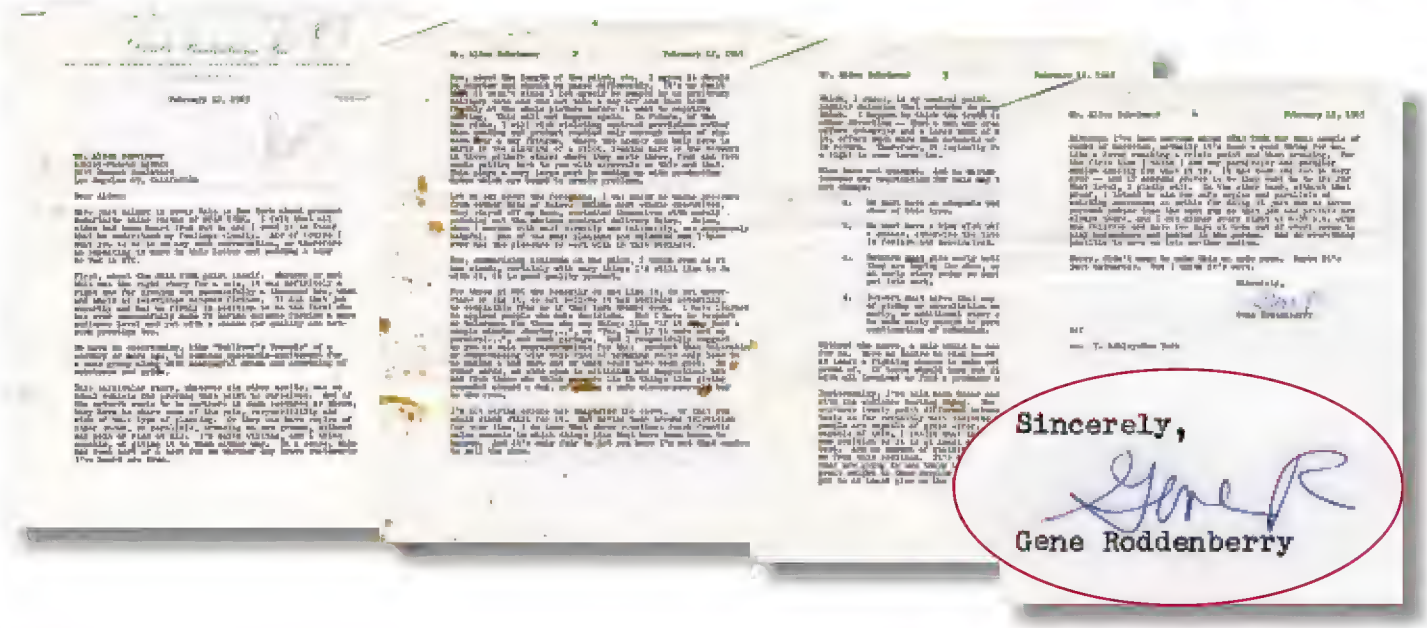
439. ORIGINAL CLAYMATION CALIFORNIA RAISIN FIGURE. From the wildly successful advertising campaign of the 1980s, this original wire and clay animation figure appeared as one of the on-screen singing raisins promoting the Central Valley's most under-appreciated cash crop, to the tune of Marvin Gaye's "I Heard It Through the Grapevine". The figure stands approx. 8 in. tall, and was made by Chuck Duke of the Will Vinton Studios. Comes with a letter of authenticity stating that this figure was originally acquired from a former employee and animator at Will Vinton Studios, and that it was on display at Studios for a number of years until it was retired. A fantastic original piece of American pop culture. **$800 – $1,000**



William Shatner signs-on to portray Capt. Kirk for a secon season of *Star Trek*!

440. WILLIAM SHATNER SIGNED CONTRACT FOR THE SECOND SEASON OF *STAR TREK*. (NBC-TV, 1966-69) Two page typed document (copy), signed in ink at the close by Shatner, dated March 29, 1967, outlining the terms of his contract for the second season of *Star Trek*, with provisions for 16 episodes. An excellent artifact from the Original Series! **$4,000 – $6,000**

441. ORIGINAL SCRIPT FROM AN UN-PRODUCED EPISODE OF *STAR TREK*. (NBC-TV, 1966-69) Original 113-page script for the episode "He Walked Among Us" by Norman Spinrad, who wrote "The Doomsday Machine". This un-produced episode is mentioned in the book "The Star Trek that Never Was". **$200 – $300**



In the most important *Star Trek* letter to ever surface, Gene Roddenberry pens a letter to his agent just prior to the sale of his brain-child to NBC, outlining his vision for the series

"We have an opportunity, like 'Gulliver's Travels' of a century or more ago, to combine spectacle-excitement for a mass group along with meaningful drama and something of substance and pride…"

"There seems to be a popular delusion that networks do people a favor by buying shows. I happen to think the truth is somewhat nearer the other direction – that a man who creates a format and offers integrity and a large hunk of his life in producing it, offers much more than networks or advertisers can give in return…"

"Have no desire to risk heart attack or ulcers without at least a fighting chance to make entertainment I can be proud of…"

442. Gene Roddenberry signed letter to his agent, outlining his negotiating points for the sale of *Star Trek* to NBC. Original four-page typed letter on Desilu stationery dated February 12, 1965, written to Roddenberry's agent, Alden Schwimmer of the Ashley-Famous Agency, discussing the upcoming negotiations with NBC regarding the sale of his new science-fiction series, *Star Trek*. Writing candidly in a refreshing, conversational style of prose, Roddenberry outlines his concerns in preserving the integrity of the show, despite how the executives at NBC might want to change it! In large part:

"Have just talked to Oscar Katz in New York about present indefinite sales status of Star Trek. I felt that all sides had been heard from but me and I owed it to Oscar that he understand my feelings clearly. And of course I want you to be in on any such conversation, so therefore am repeating it here in this letter and sending a copy to Ted in NYC. First, about the Star Trek pilot itself. Whether or not this was the right story for a sale, it was definitely a right one for ironing out successfully a thousand how, when and whats of television science fiction. It did that job superbly and has us firmly in position to be the first who has ever successfully made TV series science fiction a mass audience level and yet with a chance for quality and network prestige too. We have an opportunity, like 'Gulliver's Travels' of a century or more ago, to combine spectacle-excitement for a mass group along with meaningful drama and something of substance and pride. This particular story, whatever its other merits, was an ideal vehicle for proving this point to ourselves. And if the network wants to be partners in such ventures as these, they have to share some of the pain, responsibility and risk of this type of planning. Or they can have copies of their shows, or parallels, breaking no new ground, without any pain or risk at all. I'm quite willing, and I think capable, of giving it to them either way. In a sense, this has been sort of a test for me whether any brave statements I've heard are true… it's only fair to let you know I'm not that anxious to sell the show. Which, I guess, is my central point. There seems to be a popular delusion that networks do people a favor by buying shows. I happen to think the truth is somewhat nearer the other direction – that a man who creates a format and offers integrity and a large hunk of his life in producing it, offers much more than networks or advertisers can give in return. Therefore, it logically follows, that side has a right to some terms too. Mine have not changed. And no matter how difficult or tenuous any negotiation for sale may become, they will not change. A) We must have an adequate budget to do a show of this type. B) We must have a time slot which gives us a chance, otherwise the labor involved is foolish and meaningless. C) Network must give early notification that they are buying the show, or at minimum an early story order so scripts can be put into work. D) Network must agree that any notifications of pickup or cancellation must be made early, or additional story orders must be made early enough to permit proper continuation of schedules. Without the above, a sale would be completely meaningless for me. Have no desire to risk heart attack or ulcers without at least a fighting chance to make entertainment I can be proud of…"

An excellent glimpse into the methodology and idealism of the man behind *Star Trek*, in the weeks before it was purchased by NBC to become one of the most popular series in television history. This letter is, without question, the most important *Star Trek* letter to ever come up at auction. As *Gulliver's Travels* changed fantasy storytelling by capturing the imagination of the masses in the late 1800s, so too would *Star Trek* change the way audiences experienced science fiction and view the future of space travel. Had it not been for Roddenberry's persistence and dogged determination to stick to his pure vision of this new format for television, *Star Trek* may never have come into being!

$12,000 – $15,000

443. *Inside Star Trek* Nos. 1 & 2. These original series fanzines, edited by Ruth Berman, were the first such publications devoted exclusively to *Star Trek*, and can be credited with launching the *Star Trek* craze and dedicated cult following. **$200 – $300**

446. Original comm switch from *Star Trek*. (NBC-TV, 1966-69) Small black electrical detent switch with white central button, used by Kirk and crew on the wall communication panels on the lower decks of the Enterprise. Measures 2 1/2 in. long. **$300 – $500**

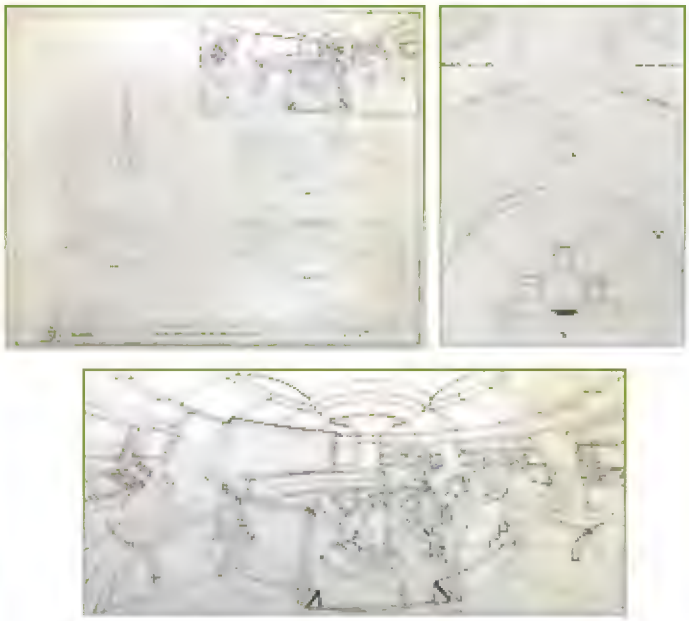
444. Original Salt Vampire casting from the *Star Trek* episode "The Man Trap". (NBC-TV, 1966-69) Heavy plaster Salt Vampire head, created from the original production molds from which the frightening alien was made in the 1960s. Comes with a letter of authenticity from Gene Crowell, stating that this casting was originally acquired from an employee of Don Post Studios, which used the casting to create a series of classic *Star Trek* masks in the 1970s. **$2,500 – $3,500**

447. Original transporter console light from *Star Trek*. (NBC-TV, 1966-69) Translucent resin trapezoidal block, with remnants of red backing as used when the piece was illuminated on the set. Visible on the wall-mounted communication console as seen in different quadrants of the Enterprise. Measures approx. 3 in. x 2 1/2 in. x 1 in deep. **$300 – $500**

445. Pair of Leonard Nimoy Vulcan ear prosthetics from *Star Trek*. (NBC-TV, 1966-69) Pair of original flesh-colored latex Vulcan ears, worn by Leonard Nimoy as "Mr. Spock" during the third season of this classic sci-fi series. Each measure approx. 2 in. long, and were affixed to the top of Nimoy's ears to create his signature "Vulcan" appearance. Comes with a letter of authenticity from Academy Award-winning makeup effects artist Robert Short, stating that these ears were originally acquired from the set after the series wrapped at Desilu. **$1,500 – $2,000**

448. Original *Star Trek* third season engineering tunic. (NBC-TV, 1966-69) Original red polyester tunic with gold Starfleet engineering insignia on the left breast, and hidden zipper closure in the left shoulder. **$4,000 – $6,000**

449. Archive of animation cels and ephemera from *Star Trek: The Animated Adventures*. (NBC-TV, 1973-75) Includes story-board-styled photocopied production drawings, a script for one of the episodes, and numerous hand-painted original cels. Interested bidders are strongly encouraged to view this lot in person. **$1,000 – $1,500**

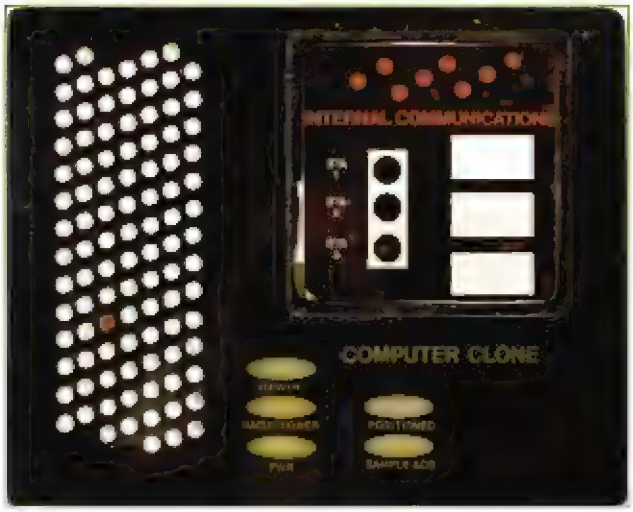


450. Original design drawings for the Enterprise bridge for *Star Trek: The Motion Picture*. (Paramount, 1979) Two original pencil and ink technical drawings featuring different views of the re-designed bridge of the Enterprise. Measures approx. 45 1/2 in. x 36 in. Drawn by F.D. Israel, dated May 1, 1978. **$800 – $1,200**

451. Black line design drawings of the retrofit USS Enterprise from *Star Trek: The Motion Picture*. (Paramount, 1979) These huge, 36 in. x 67 in. production plans were the original prints off of which the final blueprints were made. Included are four printed design drawings: a front elevation, a port side elevation, a bottom view and an overhead view. Each suitable for framing. **$500 – $700**

452. COLLECTION OF FIVE ORIGINAL *STAR TREK* FILM SCRIPTS. Lot consists of five scripts, for the films *Star Trek IV: The Voyage Home* (Revised Final, 2-18-1986), *Star Trek V: The Final Frontier* (Final Shooting Script, 9-20-88), *Star Trek VI: The Undiscovered Country* (Fifth Draft, 12-28-90), *Star Trek: Generations* (Final Draft, 3-16-1994), and *Star Trek: First Contact* (Third Draft, 3-12-96). These scripts were the personal production copies of set decorator John Dwyer. **$300 – $500**

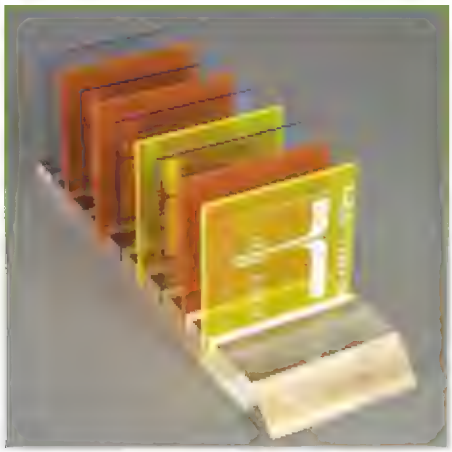
455. DELEGATE PIN FROM *STAR TREK: THE VOYAGE HOME*. (Paramount, 1986) Two piece metal pin-back badge with stylized United Federation of Planets logo on the upper portion, and galaxious lower hanging charm, as worn by "Sarek" in the film. From the collection of set decorator John Dwyer. **$300 – $500**



453. SPOCK'S USS ENTERPRISE BRIDGE PANEL STATION FROM THE EARLY *STAR TREK* FILMS. (Paramount, 1979-84) This black resin panel with raised knobs and back-lit graphics was used for the *Motion Picture* through *Star Trek III: The Search for Spock*. It can be clearly seen in *Star Trek II: The Wrath of Khan* when Kirk puts his hand on it as the Genesis wave is set into motion, on the roll-out section of Spock's science station. Measures 16 in. x 13 in., and comes with a letter of authenticity stating that it was originally acquired from Richard Coyle, a prop maker who worked on *Star Trek IV: The Voyage Home* and acquired this piece after the original Enterprise set was destroyed. **$2,500 – $3,500**

456. USS ENTERPRISE-D COMMISSIONING PLAQUE FROM *STAR TREK: THE NEXT GENERATION*. (Paramount TV, 1987-94) Resin plaque made to resemble brass, announcing the commissioning of the USS Enterprise-D, a Galaxy class starship. Measures approx. 14 in. x 10 in. Some minor wear to the Starfleet emblem. **$800 – $1,000**

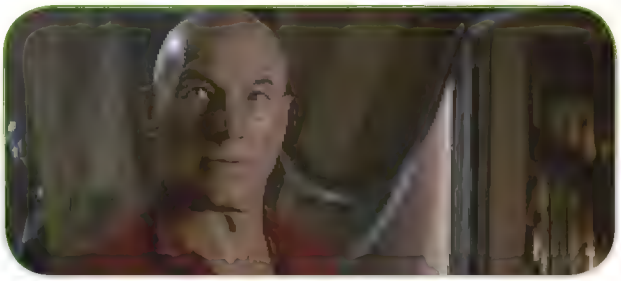
454. SET OF FOUR USS ENTERPRISE SALAD PLATES FROM *STAR TREK VI: THE UNDISCOVERED COUNTRY*. (Paramount, 1991) Four gilt-edged salad plates by Pfaltzgraff, with cobalt rim and USS Enterprise insignia in the center. Used in the Klingon state dinner scene, each plate measures 8 in. diameter. Each in mint condition. **$300 – $500**

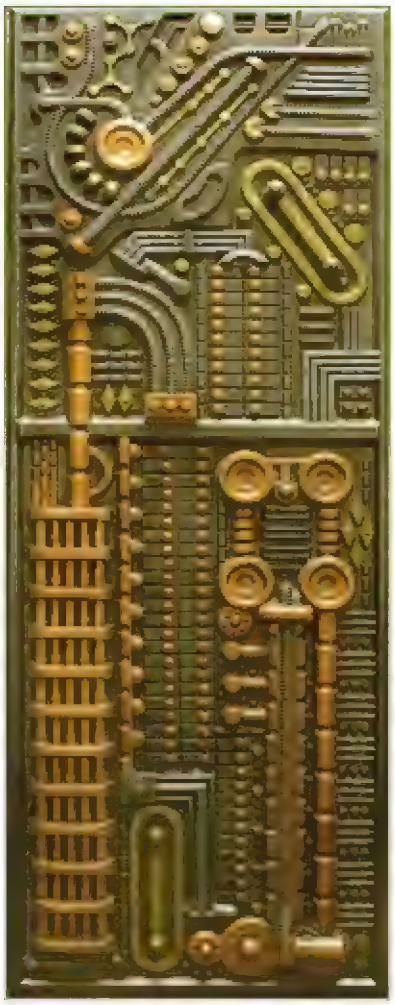


457. Isolinear Chips with rack from *Star Trek: The Next Generation*. (Paramount TV, 1987-94) Collection of nine different colored Lexan computer chips with engineering graphics, accompanied with a clear Lexan rack made purposely for holding these chips, engraved "USS Enterprise NCC-1701-D" on the leading edge. Each chip measures 4 in. x 4 in., and the rack measures 13 in. x 4 in.
$600 – $800

458. Dr. Crusher's Dermal Regenerator from *Star Trek: The Next Generation*. (Paramount TV, 1987-94) Hand-held static prop made of resin painted in light and dark shades of grey, with red and green jewels on the right side. Used by Dr. Crusher (Gates McFadden) in the series. Also featured in *The Art of Star Trek* on page 129. Measures 7 in. tall. Originally from the collection of set decorator John Dwyer.
$800 – $1,200

459. USS Enterprise-B commissioning plaque from *Star Trek: Generations*. (Paramount, 1995) Synthetic composite plaque made to resemble brass, announcing the commissioning of the USS Enterprise-B in Stardate 9715.5, with the Starfleet motto (or rather, the second incarnation of the Starfleet motto, amended for modern audiences) at the lower edge: "To boldly go where no one has gone before." The Enterprise-B was the ship that encountered the mysterious energy ribbon while attempting a rescue of the Alorian refugees in *Star Trek: Generations*. Measures 14 in. x 10 in. **$600 – $800**





460. Borg panel from *Star Trek: The Next Generation*. (Paramount TV, 1987-94) Vaccu-form Borg panel, hand-painted dark brown/black with muted gold and copper accents. Used on the *Next Generation* series, as well as the *Next Gen* films. Measures 3 ft. wide x 8 ft tall. Comes with a letter of authenticity from Ron Voss, a contruction foreman at Paramount, who acquired this piece at the conclusion of the *Next Gen* series. **$3,000 – $5,000**

461. CREW CHAIR FROM THE BRIDGE OF THE USS ENTERPRISE-B IN *STAR TREK: GENERATIONS*. (Paramount, 1994) Grey folding bridge chair with green cushions and Star Fleet emblem on the back. Seen prominently around the perimeter of the bridge at the science and engineering stations, the chair is mounted on an aluminum base with machined holes for bolting the seat to the deck. Based on a marine chair (for a bass boat!), this USS Enterprise chair wonderfully illustrates the creativity of the *Star Trek* set designers and set decorators, who can take many everyday items and cleverly modify them to fit seamlessly into the *Star Trek* universe! **$1,000 – $1,500**

462. TWO ORIGINAL SCRIPTS FOR THE *STAR TREK: THE NEXT GENERATION* PILOT EPISODE. (Paramount TV, 1987-94) Pair of original scripts for the pilot episode, "Encounter at Farpoint", one a Final Draft dated April 13, 1987, and the other a Third Revised Final Draft dated May 22, 1987. **$100 – $200**

463. KLINGON LIGHTED ELECTRONIC NOTEPAD FROM *STAR TREK: GENERATIONS*. (Paramount, 1994) Small brown Klingon pad with retractable cover, which reveals a back-lit transparency with Klingon script. Powered by three AA batteries. This working prop measures 4 1/4 in. x 2 in. x 3/4 in. thick. **$400 – $600**

464. SICK BAY BLANKET FROM *STAR TREK: FIRST CONTACT* AND *INSURRECTION*. (Paramount, 1996 & 1998) Large green Sick Bay blanket with Enterprise Starfleet logo and "Medical Department" printed on one side, lined in a silver iridescent material on the other. Used in *Star Trek: Generations* as well as *First Contact* and *Insurrection*. Measures approx. 66 in. x 96 in. The ultimate in 24th century bedding! **$300 – $500**

465. SICK BAY SHEET FROM *STAR TREK: GENERATIONS*. (Paramount, 1994) Large mint-green blanket/sheet made of a canvas-type material, with large green and gold Enterprise logo in the center. Measures approx. 42 in. x 96 in. **$300 – $500**

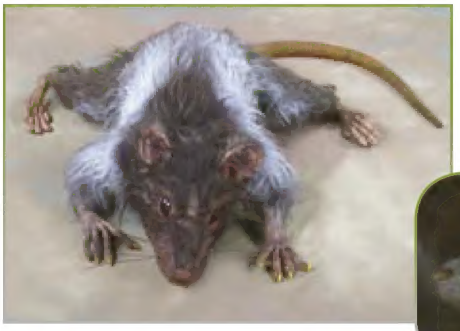
466. Science lab console from *Star Trek: Voyager*. (Paramount TV, 1995-2001) Science lab console used on the USS Voyager, constructed of a heavy wooden frame with back-lit Lexan panels. Extensively wired on the backside so the panels illuminate and oscillate to resemble an actual working electronic console. The panels feature an isolinear chip bank at the top, with central "System Operations" and "Activities Log" panels on the center right, and a "Solar System Survey" graphic panel on the left with a diagram of a galaxy. Painted black in its current configuration, it most certainly appeared in Seven of Nine's cove. The solid construction of the piece suggests that it was also used in many other areas of the ship as a "modular" component, painted in a different color scheme with different background graphics. Measures fully 7 1/2 ft. tall x 3 ft. 9 in. wide x 15 in. deep. A finely crafted set piece, used throughout the series. Comes with a letter of authenticity from Ron Voss, a contruction foreman at Paramount, who acquired this piece at the conclusion of the *Voyager* series. **$4,000 – $6,000**

467. Stunt phase pistol from *Star Trek: Enterprise* signed by Scott Bakula. (Paramount-TV, 2001-present) Silver and black painted phase pistol, constructed of slush-cast urethane, and backfilled with expandible foam. Signed on the side in dark black ink "Scott Bakula". This exceptional pistol is one of the mid-level props – not a hero or close-up prop, nor a background or stunt weapon – but a well-constructed and finely-detailed pistol with barrel-cut acrylic inlays near the tip of the barrel, intended for use in those dialog scenes which do not require use of the "hero" pistol. Comes with a letter of authenticity from Enterprise supervising producer Merri D. Howard, stating that this prop was used in the filming of the show. **$1,500 – $2,500**

468. First season bridge uniform from *SeaQuest: DSV*. (NBC-TV, 1993-95) Large zipper-front black jumpsuit, with all original *SeaQuest* patches intact, worn by one of the bridge officers. Very few of these black uniform jumpsuits were created for the series; this rare piece is in excellent condition. **$500 – $600**

469. HERO WORKING PISTOL FROM *SEAQUEST: DSV*. (NBC-TV, 1993-95) Hero laser pistol used by the *SeaQuest* crew, with an integral red and yellow force meter at the top and battery compartment in the side of the frame. Removable crystal power "clip" in the base of the handgrip. Constructed of molded fiberglass with trailing lights on the left side, and a trigger which activates the light at the tip. This prop was obtained directly from the prop maker who built it for the show, and is the only one ever made with this crystal "clip", most probably used by Michael Ironside. **$2,000 – $3,000**

472. *STARGATE: SG-1* SIGNED 100TH EPISODE SCRIPT. Final Draft script dated May 29, 2001 for the episode "Wormhole X-treme", signed on the cover by Richard Dean Anderson, Amanda Tapping, Christopher Judge, Michael Shanks, Don Davis, Teryl Rottery, Brad Wright, Peter DeLuise, and the episode writers. **$600 – $800**



473. *STARGATE: SG-1* FIELD JACKET. Large olive green khaki jacket with *Stargate* insignia patch attached to the left shoulder with Velcro, and additional SG-1 patch pinned to the right shoulder. Fully lined in black cotton and acetate. This handsome jacket was produced by the MGM studio exclusively for the series. **$800 – $1,200**

470. GIANT GRAVEYARD RAT FROM *TRILOGY OF TERROR II*. (USA Pictures, 1996) Lifelike animatronic prop rat with hinged jaw, hand-set hair and long tail. The resin eyes glow red when lit from within, as seen in the film when the rats attack their victims. Measures approx. 6 ft. long. **$800 – $1,000**

471. HORUS GUARD GAUNTLETS FROM *STARGATE: SG1*. (Showtime/Sci-Fi, 1997-present) Pair of silver and bronze painted gauntlets made of silicone, worn by one of the Horus guards in the first season. **$300 – $500**

474. Taelon jumpsuit from *Earth: Final Conflict*. (CBC, 1997-2002) Heavy jumpsuit made of a silver metallic undergarment with blue iridescent sheathing, and integral boots joined with Velcro.
$700 – $1,000

476. James Gandolfini dress shirt from *The Sopranos*. (HBO, 1999-present) Light blue cotton dress shirt, stamped "Costume Collection" in the collar, with additional stamps "Character" and "Actor" which are followed by *"Tony"* and *"J. Gandolfini"* in handwritten black ink. Worn by the three-time Emmy Award-winning actor as troubled mob boss Tony Soprano in the critically-acclaimed cable series.
$500 – $700

475. Prop volunteer rifle from *Earth: Final Conflict*. (CBC, 1997-2002) Black and silver-grey painted vaccu-form rifle, approx. 2 1/2 ft. in length. Used throughout the entire five-year run of the series. Note: shoulder stock has been repaired. **$300 – $400**

477. Kiefer Sutherland shirt from *24*. (TCF Television, 2001-present) Heavy blue silk t-shirt with raglan sleeves, worn by Sutherland as "Jack Bauer" in the opening scenes of the pilot as part of his casual outfit. Comes with a letter of authenticity from Robert Saduski, *24*'s costume designer. **$400 – $600**

REGISTRATION FORM

Please print all information

Mr./Mrs./Ms._____

Business Name_____

Mailing Address_____

City_____ State_____ Zip_____

Country _____

Phone (Home):_____

Phone (Business):_____

For office use only
Bidder Number:_____

Fax:_____

Email:_____

Drivers License #_____ State ____

Credit Card _____

Exp. Date _____

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGALLY, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE "CONDITIONS OF SALE" AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

AS SET FORTH IN THE "CONDITIONS OF SALE", FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER'S PREMIUM (15% OF FINAL BID PRICE IF CASH; 18% OF FINAL BID PRICE IF CREDIT CARD), PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

For telephone bidders only: Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles' sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **July 29, 2004**. Telephone bidders need not complete the bid amount column on this form.

For absentee bidders only: The absentee bid process is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. The bidder hereby authorizes Profiles to enter bids on the specified lots up to the maximum price indicated on the bid form. The bidder understands that Profiles will endeavor to purchase these lots as reasonably as possible, and if the bid is successful, the purchase price will be the final bid plus buyer's premium and applicable sales taxes. For absentee bid consideration, all bids must be in writing, fully executed including all columns on the back of this form, with all required information and attachments, and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **July 29, 2004**.

Telephone Bidders check this box ☐ **Absentee Bidders check this box** ☐ **Floors Bidders check this box** ☐

Profiles in History's terms are net seven (7) days of the auction or within five calendar days of the invoice date, whichever is later. I, the undersigned, have read and agreed to the terms and conditions of sale.

(Signature)_____ (Date)_____

For dealers purchasing for resale only: The bidder hereby represents and warrants to Profiles that all tangible personal property purchased by the bidder will be for resale and is not subject to sales tax, and that the bidder holds the following valid Resale Certificate Number:_____

Dealer: (Signature)_____ (Date)_____

Hollywood Auction 19

Bidder Name _____

_____

Phone #1

_____

Phone #2

_____

PROFILES IN HISTORY: 110 N. Doheny Dr., Beverly Hills, California 90211
PHONE: 310-859-7701 • FAX: 310-859-3842

BID FORM
ABSENTEE & TELEPHONE

For office use only
Bidder Number:_____

Profiles in History uses the following increment multiples:

$50 to $500	by $25
$500 to $1,000	by $50
$1,000 to $2,000	by $100
$2,000 to $5,000	by $250
$5,000 to $10,000	by $500
$10,000 to $20,000	by $1,000
$20,000 to $50,000	by $2,500
$50,000 to $100,000	by $5,000
$100,000 to $250,000	by $10,000
$250,000 and up-Auctioneer's discretion	

Please print all information and fax or mail with the registration form to Profiles in History. All items are from sale number 19.

AUCTION LOT #	DESCRIPTION OF LOT	BID $ EXCLUDING PREMIUM Absentee Bidders only	Check here to bid to next increment higher than your maximum bid